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THE HITTITE GODS IN HITTITE ART

THE purpose of this article is a study of the Hittite deities from the archaeological rather than the literary side. The difficulty in the study whether of the art or the mythology of the Hittites comes from the fact that from their position between the two great empires of antiquity this people were dominated necessarily by the influences of civilization and religion from Babylonia and Egypt. Further, their territory to the north was overrun again and again by Assyria, and to the west by both Assyria and Egypt, until in the eighth century B.C., after a history which we can follow for nearly a thousand years, they were swallowed up in the Assyrian Empire. Nor does this exhaust the elements of confusion. The Hittite power also coexisted with those of other minor, but yet influential neighbors, the Phoenicians, the Aramaeans, the Jews, the Vannai, and the people of Mitanni and Nahrina. Of some of these once strong states, with their national gods, we know very little, and we may thus mistakenly ascribe to the Hittites what they may have borrowed from contiguous people whom they conquered, as the Mitanni. We may not err in considering their borrowings from Assyria or Egypt, or perhaps Phoenicia, or even from the Mycenaean art; but as to other elements there may be great doubt what was their original source.

The gods of Egypt are well known, their names, their attributes, and their conventional representations in statue or painting. On the literary side the Babylonian, or Assyrian, gods also are well known, although the forms under which they were figured are by no means all settled; fully half the principal

gods are yet in doubt. The Phoenician deities are well enough known by name, the Baals and Baalats, Melkart and Ashtoreth, and Adonis and Anat, and Tanith and Resheph. Then there were the Syrian gods, Hadad, or Addu, identified by the Assyrians with Ramman; Resheph, again, and Atar, corresponding to Ishtar, Atis, and Atargatis, who seems to have been a compound of the two last.

Any or all of the gods of Babylonia, Assyria, or Egypt, or any of the gods of Phoenicia or Syria overrun by the Hittites, were likely to be adopted by them, and to be confused with their native mythology, just as some of the Semitic deities were very early adopted into the Greek pantheon, and so assimilated that even now we find it difficult to disentangle them; and just as, at a later period, the worship of the Persian Mithra was brought from the east to the west. But still closer, perhaps, was the relation between the Hittite deities and those of Nahrina and Mitanni, and of the Vannai regions, either early occupied by the Hittites, or whose people were the next neighbors to the Hittites in their original seats, and who very likely spoke a kindred language, neither Semitic nor, I venture to say, Aryan. We are so fortunate as to know the names of the gods of Mitanni at an early period in the history of the Hittites, for they are mentioned by Dushrattu in his letters preserved among the Tel-el-Amarna tablets. His principal god was Tishub. Other deities mentioned by him (excluding Egyptian gods) are Assyrian, such as Ishtar and Shamash. As he mentions a battle with the Hittites in which Tishub has delivered him, we might plausibly assume, but not certainly, that Tishub was not the Hittite name of the god. At the same time we know that Assyria and Babylonia could fight with each other, and accredit their respective victories to the same Ishtar. Other gods of Mitanni were Sausbe and Zannukhu. Tishub was also the god of the Shu, a kindred people.

At a later but yet early period, say from 800 to 900 B.C., we have the Van inscriptions, which contain long lists of the

gods of the Vannai, with the sacrifices offered to each. Some forty-five gods worshipped by these predecessors of the Armenians are mentioned by name, all ending in *s*, which seems to be a nominative termination. The chief was Khaldis, and with him stood two other principal gods, Teisbas (the same evidently as Tishub) and Ardinis. The principal god of Mitanni and Shu was thus a secondary god, of high rank, among the Vannai. Yet the name Tishub being found second in the order of deities is an indication that the Vannai and the people of



FIGURE 1. — HITTITE RESHEPH
FROM EGYPT.



FIGURE 2. — HITTITE KADESH
FROM EGYPT.

Mitanni were closely related, as their inscriptions, so far as read, also show, I believe.

When we come to the more direct evidence of the Hittites themselves, everything is not as clear as we might expect. The famous treaty between Kheta-sira and Rameses II gives us no names of Hittite gods except Sutekh and Astarte. But we can gather little from this. Sutekh was the name of the god of the Hyksos, and is identified with the Egyptian god Set, and, indeed, Sutekh is used in this same treaty very much as a general word for god, and the multitudinous Sutekhs are mentioned, like the Phoenician Baalim. Other Egyptian inscriptions give us a Hittite Reshpu or Resheph (Fig. 1), who is also Phoenician and Aramaean; and also a goddess Kadesh (Fig. 2), who as figured resembles Astarte. The Assyrian

inscriptions seem to give us the Hittite gods Sandu, whom we know as a Cilician deity, and Tarkhu. These names appear also in Hittite proper names, but so they do, at least Tarkhu, the biblical Terah, perhaps, among the Nairi and the Vannai or Proto-Armenians. I think, also, that we find in the Hittite proper names a Mau, to be identified probably with the Phrygian goddess *Ma*, of Comana.

Passing from a view of these deities of different nations that occupied the regions over which the Hittites extended their empire, we come to our main purpose, which is to consider the way in which the Hittites themselves, in their glyptic art, represented their gods. This introductory sketch, however, will show how difficult it will be to tell whether a seal is pure Hittite.

In a study of the mythology of Hittite art, and especially glyptic art, we must begin with what we know to be genuine Hittite art. The best index is the accompanying use of the Hittite hieroglyphic characters. This suffices for a certain number of bas-reliefs, and a few seals.

The sculptures of Boghaz-keui (ancient Pterium) are certainly Hittite. They give us two processions meeting each other, the principal figures in which seem to be designated by Hittite hieroglyphs. They are on the vertical walls of a natural hypaethral rock chamber. The two long sides are substantially parallel, and are closed by a short wall connecting them at one end. As the visitor passes up the chamber towards the end wall, he sees on the left side a procession of male figures in high conical hats and very short garments moving towards the upper end; and on the right side a similar procession of female figures in long robes, and with high, square cylindrical hats. The two processions continue on to the end wall, in the middle of which they meet. As we start again from the lower entrance to examine the figures more carefully, we find, on the left-hand side, twelve short-robed figures, then thirteen, all similar in short robes, with one possible exception, walking forward; then two curious figures lifting over their

heads a boat, or tray ; then four more walking figures ; then a figure in a long robe, designated as a king by the winged disk over his head, and carrying as a sign of authority a reversed crook or lituus ; the king is preceded by five figures, of which two have wings from the shoulders, evidently protecting spirits. This ends the left side wall, but the head of the procession continues on the end wall, consisting of three figures, two of them standing high on columns, and the front one (Fig. 3), who faces the head of the opposite procession, stands on the bowed heads of two men ; he carries in one hand a symbol, which may be his name, if a deity, and a club over his shoulder, while a



FIGURE 3. — RELIEF AT BOGHAZ-KEUL.

battle-axe appears from his girdle, and in front of his legs appear the head and fore-quarters of an animal, perhaps a bull, with a conical cap such as he wears himself. Facing him, at the head of the opposite procession, is a goddess, in a long robe, wearing a high cylindrical or mural hat, somewhat like the turreted crown of Ceres ; she stands on a lioness, or leopard, and holds in one hand a symbol similar to that held by the opposite figure, and in the other a staff, while in front of her appears the front of an animal resembling that before the opposite god. It is proper to say that while these two animals are distinctly figured by Perrot and Guillaume, they do not show on Humann and Puchstein's photograph of the cast of these figures. Behind the goddess is a god, the only short-

robed male figure wearing a conical hat in this second procession. He stands on a lion or leopard, and carries in one hand a battle-axe over his shoulder, while the other holds a staff and peculiar emblem; and a dagger hangs from his girdle. He is followed by two female figures carrying staffs, standing over a two-headed eagle. The procession is then continued on the left wall, with some twenty nearly identical female figures. Apart from the procession, on another portion of the wall, a short-robed god, the same as follows the goddess in Fig. 3, is seen holding his arm in protection about the king,



FIGURE 4.—RELIEF AT
BOGHAZ-KEUL.



FIGURE 5.—RELIEF AT
BOGHAZ-KEUL.

who is indicated by his battle-axe and lituus, and by the winged disk over his head, this time resting on columns (Fig. 4). The symbol of the god, above his hand, is the same as appears in Fig. 3. Yet a third representation of the king (Fig. 5), with the same attributes, appears on another face of the rock. He stands on two mountains, as if he were a deity, as very likely he was regarded, and he is again protected by the winged disk over four columns, and a small divine figure.

How many members of these two processions are to be taken as gods is not clear. Certainly on the central end wall, with the heads of the two processions (Fig. 3), the two leading

figures on the right-hand side, the female figure followed by the male, both on fierce animals, are deities. The front opposite figure, standing on the bowed heads of two men, is probably that of a deity; it is not that of the king, who is three times represented wearing a long robe and carrying a lituus. There is nothing specially characteristic about this god, except his putting his feet on the necks of his enemies. Other figures, two or three with wings, and two on columns, are of minor gods, if gods at all, as their symbols seem to indicate.

The front figure in the right-hand procession facing him is a goddess. Of this there can be no question. Her long robe, her cylindrical hat, her staff in place of a weapon, and her long hair indicate it. That she is a deity and not a queen is indicated not only by her place of honor, but by her standing on a lioness. The figure following her is certainly a god. This appears from his position on a panther, while his weapons, his conical hat, and his short robe indicate the sex. His emblem is the bisected flattened circle placed over the body of a nude man, already spoken of as accompanying the same god when he appears protecting the king (Fig. 4).

These two deities leading the right-hand procession were evidently assimilated in attribute with the male and female armed deities often figured in Assyrian art, generally identified as Ishtar and Adar. They generally appear together, often one of the two on an animal (Fig. 6), occasionally both, Ishtar on a lioness or leopard and Adar on a bull, and often with no animal (Fig. 7). They differ from our figures chiefly in their more elaborate dress and arms, and their adornment with stars. It is by no means to be hastily assumed that the Hittites borrowed their representation of their couple of divinities from the Assyrian gods; indeed the simpler style of the Hittite gods suggests the reverse. It may quite as well be that the Assyrians, who suffered reverses, in their earlier history, from the Hittites, even to the capture of Nineveh, made the identification of two of their deities which they had brought from Babylonia, with these Hittite gods, if these were not,

indeed, the local deities of the native races antedating the Semitic conquest. In Babylonian art Ishtar, who is fully



FIGURE 6.¹—ASSYRIAN CYLINDER. FROM LAJARD, pl. xxx, 7.

armed, does not stand above a lion, but usually has one foot on a lion (Fig. 8), and would be naturally assimilated with a Hittite goddess who stood on a lion; and the combination of the



FIGURE 7.—CYLINDER BELONGING TO THE BRITISH MUSEUM.

two would give the usual Assyrian goddess, full-armed, adorned with her star, and standing over her lion. A similar process of identification and assimilation seems to have taken place with

¹ Figures 6, 7, 13, 14, 15, 19, 20, 23, 24, 30, and 38 are reproduced in their natural size; Figs. 43 and 47 are enlarged one and a half times; Figs. 8, 16-19, 21, 22, 26-29, 31-37, 39, 41, 42, and 44-46 are enlarged two times; Fig. 49 two and a half times; Figs. 25 and 40 three times. Figure 51 is a little enlarged, and the dimensions of Fig. 50 are not known to me.

the male deity. We must remember that the Assyrian mythologic art has several other very important elements, such as the winged disk, the sacred tree, the *asheras*, the goddess in a high-backed chair, the fight between Bel and the dragon (usually a bird or a sphinx rather than a dragon), which it did not draw from Babylonia, but from some other source, either the mythology of the native races, of whom we know nothing, or of the



FIGURE 8. — BABYLONIAN CYLINDER (BRITISH MUSEUM).

neighboring races, of whom we know nothing until they emerge to sight with the Hittites in the time of the eighteenth Egyptian dynasty.

In Figs. 4 and 5 we might not have recognized the same god who follows the leading goddess in Fig. 3, but for his symbol, the nude man with his head replaced by a bisected and flattened circle. In Fig. 4, which gives us the god with his protecting arm about the king, the latter is designated by a winged disk above his head, but much more elaborate than that which designates the king in the procession. The disk is developed, and stands on four pillars, and is, perhaps, to be compared with Anu, or Assur, the god of the heavens, resting on the four pillars of the earth. Between the pillars the god himself, Assur-Anu, if we may venture this identification, is seen above the king alone in Fig. 5, where we also find the stars in and above the design, and a figure like the Greek Ω ,

rounded at the bottom, known to us in the Hittite inscriptions, taking the place of the usual central disk.

The interpretation of these elaborate temple processions is by no means easy. The interpretation I would give to it differs from that given by other writers, but like most of them, I make it a religious ceremony. The king (or queen) belongs to the left-hand procession. He is not so apparently important and commanding a figure as might be expected, standing in advance of the middle of his procession, and recognized by his winged disk. Both king and disk are, as we have seen, made prominent and fully developed when apart from the procession, as in Figs. 4 and 5. We may be sure, then, that the king is the controlling human figure. He is followed, in the rear, by his soldiers running, and nearer are his attendants and attendant spirits, the latter recognized by their wings; and he is preceded by several of his gods, of whom the front one stands on the heads of his conquered enemies. Although this front figure carries no distinctive emblems, I yet agree that it must represent a principal god. We then have, it appears to me, the victorious king of a people allied in race, entering with all his gods into the sanctuary of the native race and its gods. They are received in welcome by the deities and priestesses of the sanctuary. Their chief gods are two, those standing on the lion and leopard. Those that follow, the two on the double-headed eagle and the rest of the feminine procession, are either goddesses of the local towns, like the unnamed Hittite local deities in the Hittite treaty with Egypt, or are priestesses, such as were held in honor in the land of the Amazons. The men of the conquered people are designated solely by the two chiefs, or kings, on whose heads the victorious god stands in the left-hand procession. The adoption of the conquering king by the gods of the conquered territory is indicated plainly by the embrace in Fig. 4. If this interpretation is correct, everything in the right-hand procession is local, belonging directly to the territory of Pterium, especially the two-headed eagle, and the two other animals on which the leading gods stand; while

the various objects on the left characterize the invaders, as do especially the two representations of the elaborate winged disk over the two Ionic columns and the two other columns (which Perrot and Chipiez think are the fronts of two bulls), the little standing figure of the god between them, and the Ω over his head. Yet the general resemblance between the figures of the two processions, and of the arms held in the girdle of the male figures on both sides, as well as their hats, inclines one to believe that they were of allied race. At any rate, the invaders were not Assyrians; that they came from the west rather than the east may be indicated by the fact that they are pictured on the western wall of the sanctuary. Very unfortunately the leading god of the invaders carries no special insignia, so that he cannot be as easily identified with other figures of Asianic deities, as can the two local Hittite gods; but the winged protecting spirits frequently appear as far west as Cyprus, and, as we shall see, the boat over two lions appears elsewhere.

Other deities represented in the reliefs at Boghaz-keui, or the neighboring Eyük, need not detain us long. They are the figures with wings rising almost vertically from their shoulders, a sort of guardian spirit, also grotesque winged figures with the head of a lion or dog, with hands raised, guarding the entrance, and one extraordinary figure of a sort of Hercules or Gilgamesh (Fig. 9), in which the head is in a Hittite conical hat, the ears carry earrings, the shoulders are the fore-quarters of lions, while the body is made up of two lions with heads downwards, and a column takes the place of legs. This figure is closely related to other figures of a similar deity met elsewhere, but probably not of any special preëminence in the pantheon.

Of other representations of deities found in sculpture or bas-reliefs, we may mention the jolly god of Ibriz, decked with bunches of grapes, and carrying a handful of tall ears of grain. As this figure is well known, and has nothing analogous on any other known monument, it need not detain us, and we cannot tell whether it was Sandon or some other local Cilician deity that is represented by this figure, half a Bacchus and half a Hercules.

Much more important is the seated goddess of Eyük (Fig. 10). Very peculiar is the high-backed chair in which she sits. Such a chair is not known in old Babylonian art, and we may gather that the Assyrian goddess in such a chair, not seldom figured on the cylinders, was borrowed from the Hittites. Mr. Ramsay has noted a second bas-relief of this goddess found by him at Eyük, before whom a worshipper is pouring a libation. Of this goddess we shall have more to say later.

It may be well to include in this survey of the Hittite bas-reliefs of their gods two figures from Carchemish, or Jerabis,



FIGURE 9. — RELIEF AT EYÜK.



FIGURE 10. — RELIEF FROM EYÜK.

as they are not well known, and the only photographs of them, I believe, were taken by the Wolfe Expedition to Babylonia. One of them (Fig. 11) is reproduced in the *American Journal of Archaeology*, First Series, IV, pl. v. The drawing is much softer and finer than the usual Hittite or even Assyrian sculptures, and it doubtless belongs to a very late period of the Hittite art. The goddess, resembling Ishtar, appears to hold a vase in one hand and a basket, or pail, in the other. Still more in the Babylonian style, yet frankly modified in the style of the art of a region further west, is the figure of the naked Ishtar or Zarpanit (Fig. 12), on a slab of alabaster, which the men who opened the mound at Jerabis wickedly left exposed

to the elements, so that it was nearly ruined and falling to pieces, with cracks all through it, when I saw it in 1884. It is a shame that this and the other goddess just figured and one or two other slabs with inscriptions and figures were not carefully removed. The goddess holds her breasts instead of simply placing her hands before her, as in the Babylonian figures, and she is adorned with the wings from the shoulders which the Hittites so much affected.¹



FIGURE 11.—RELIEF AT CARCHEMISH.
FROM A PHOTOGRAPH BY W. H.
WARD.



FIGURE 12.—RELIEF AT CARCHEMISH.
FROM A PHOTOGRAPH BY W. H.
WARD.

These are, I believe, all the representations of Hittite deities, found in their bas-reliefs, that require consideration. We now pass to their cylinder-seals, which have, as yet, never been carefully studied. These I have taken much pains to collect for the Metropolitan Museum in New York, and not a few instructive examples now belong to that Museum, or are still in my own possession awaiting transfer.

The difficulty of assigning a seal to one or another of the races and peoples who occupied Asia Minor and Syria during the period from 2000 B.C. to 600 B.C. is even greater than that of assigning a local bas-relief. While the Hittite Empire and

¹ See also London *Graphic*, December 11, 1880.

art were predominant at one time or another over all the region from Smyrna to Lake Van, and from Nineveh to Sidon, yet the succession of races and rulers has been so various and has been so little disentangled by historical scholars that it is hardly possible to tell what elements of art or mythology were contributed by each several people; and in the case of seals we do not know where they were made.

This was the period of the Phoenicians, the Syrians, the Hebrews, the Mycenaean Greeks, and other races struggling for control or existence. They were none of them independent of the influences of the two powerful empires of the Nile and the Euphrates. Their art and their religion were so permeated



FIGURE 13.—CYLINDER BELONGING
TO M. DE CLERCQ.



FIGURE 14.—CYLINDER BELONGING
TO M. DE CLERCQ.

with the elements borrowed from these two more ancient sources that it is a task of the utmost difficulty, not yet successfully accomplished, to separate what was native, local, and original, from what was borrowed; and the task is made more difficult by the succession of ruling races in the same territory. A seal uninscribed, even if we know its provenance, may be Assyrian, Hittite, Syrian, Phoenician, or Mycenaean, so far as the location where it is found will tell us. Still we may often reach practical certainty. The long supremacy of the Hittites in this region during the period when cylinder-seals were in use, gives the presumption in their favor in many cases in which the archaeological data are not conclusive.

Very important, in this study, are three cylinders, not Hittite, belonging to the collection of M. De Clercq, Nos. 386, 386 *bis*, and 386 *ter* (Figs. 13, 14, 15). The two last of these

are inscribed, in Assyrian script, with the names of the owners, father and son, residents of Sidon. Each shows the figure of a worshipper between two purely Egyptian gods. The first of the three contains substantially the same design, with the usual filiiary inscription, and is, like the other, probably Phoenician. They might easily belong to a period of about fifteen hundred B.C., when, as we now know from the Tel-el-Amarna tablets, Babylonian was the literary language of the Syrian coast; and at the same time they might be some centuries older, inasmuch as the Babylonian must have been the language of the script for one or two thousand years. These three seals form a connecting link with those that we call Hittite, and



FIGURE 15.—CYLINDER BELONGING TO M. DE CLERCQ.

they help us to fix their age, inasmuch as in style and design they are allied to those which are Hittite beyond question.

The cylinders which we first, without any question, call Hittite, are those, very few in number, that have Hittite inscriptions. Of these I know five only,—one of them a bilingual (Hittite and Babylonian), belonging to the Ashmolean Museum at Oxford, two of them belonging to the Metropolitan Museum, already figured in this *Journal* (First Series, IX, pl. xv), and two others, belonging to myself, not yet transferred to that Museum. The bilingual (Fig. 16) is figured and described by Thomas Tyler in the *Transactions of the Ninth Oriental Congress*, II, pp. 258 ff. It bears the name, in Babylonian (not Assyrian) characters, of its owner, Indilimma (Jensen reads Indishima), and shows us a god in a long robe, holding a vase. He wears a tall hat with two horns, as drawn, perhaps representing a broad brim. Before him stands a worshipper, in a long, open robe,

wearing a high, mitre-shaped hat, who holds one hand raised in token of adoration. Beside the three lines of the filary inscription, showing that it belonged to 'Indilimma, son of Sin-



FIGURE 16.—CYLINDER BELONGING TO THE ASHMOLEAN MUSEUM, OXFORD.

irdama, worshipper of the god Ishara,' there is a column of four characteristic Hittite signs.

Of the two seals with Hittite characters previously published in this *Journal*, one contains nothing but five lines of



FIGURE 17.—CYLINDER BELONGING TO THE METROPOLITAN MUSEUM, NEW YORK.

these characters, without any figures of gods or men. The other (Fig. 17) is of copper, plated with silver. It has the rope pattern encompassing the two ends. A figure in a long, flowing robe, with the right hand extended, with a sort of lituus curved at the lower end in the other, and with his head

surmounted with the wings, at least, of the winged disk, approaches a deity from whom he is separated by the Hittite characters. The god, like his worshipper, has a low, round cap, a short robe scarce reaching the knees, and has one hand raised, while with the other he holds aloft behind his back a spade-shaped weapon or standard. Following the worshipper is a figure wearing a long robe and a tall, pointed cap, and carrying in his hand a long implement. We may safely conclude from the resemblance of the figure with the winged disk and the

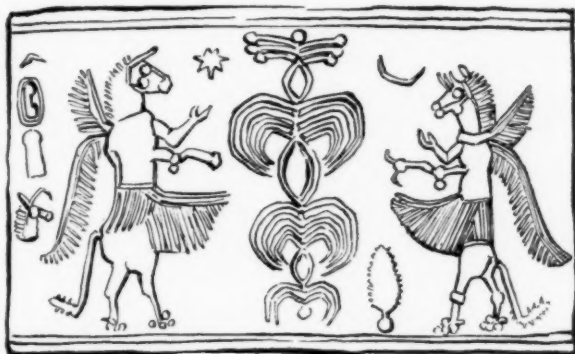


FIGURE 18.—CYLINDER BELONGING TO W. H. WARD.

lituus to the royal figures in the sculptures of Boghaz-keui, that this is a king, and that this is a royal cylinder, inscribed with the king's name.

Of the two remaining cylinders with Hittite inscriptions, one (Fig. 18) is of a dark chalcedony. It is not pierced, but has one end reduced to form a handle, which is broken off, and a portion of the face has also been lost, but not enough to render the design at all uncertain. On the lower end is a winged disk over three Hittite characters; on the surface is a sacred tree, and a four-winged monster, with a head like that of a horse, rampant on each side of it, also the same three Hittite characters as appear on the end. Besides these a small tree, a star, and a crescent appear in the field.

The remaining cylinder-seal (Fig. 19) is a pink chalcedony. It has three columns of Hittite inscriptions, an *ashera*, surmounted with a crescent, and a worshipper in a long Assyrian robe, standing by the side of a serpent coiled on a short pole. We seem to have here the worship of the Nehushtan, such as that which was destroyed by Hezekiah when the Jews were worshipping it as the brazen serpent set up by Moses. We have here for the first time in Oriental art, so far as I know, a representation of this serpent and this worship. This has lately been figured and described in this *Journal* (Second Series, II, 1898, p. 163).

With these, and of equal importance, must be mentioned the cylinder-seal of Achlib-sar (Fig. 20), figured by Winckler in



FIGURE 19.—CYLINDER BELONGING TO W. H. WARD.



FIGURE 20.—CYLINDER BELONGING TO THE BERLIN MUSEUM.

the *Mitteilungen der Vorderas. Ges.*, 1896, 4, pp. 18, 19, but long before published by Lajard, xxxv, 2. Here the inscription, according to Winckler, reads 'Ach-li-ib-sar, servant of the god Tishub,' whom he identifies with Ramman. He is evidently the Phoenician Resheph. The god carries in one hand a bundle of weapons, and also holds a bull by a leash; the other hand he lifts over his head, holding a weapon, ready to strike. It is a god well known on Babylonian seals, differing only in the somewhat peculiar hat, and the crosslines which we shall find to be usual on the skirt of the short shirt. The king, who stands before the god, wears a long robe and a high square hat, and holds a vase for libation. Behind him is the divine attendant (*sukallu*). In the field is seen a star (or sun) and the Egyptian *crux ansata*. The name Achlib-sar corresponds

to other Hittite names, such as Cheta-sar and Sura-sar, and appears to mean 'King of Aleppo.' One is obliged to agree with Winckler, that we have in this seal, belonging to the Berlin Museum, a true Hittite seal, with a Babylonian inscription, such as we find on the two Sidonian seals (Figs. 14, 15). I see no reason why we should not accept Winckler's conclusion that, so far as the art is concerned, this seal may be from 1500 to 2000 B.C. It is truly composite in style, being predominantly Babylonian, with the Egyptian *crux ansata*, and the Hittite dress. It does not certainly follow because Achlib-sar was a worshipper of Tishub that this god is Tishub, as on Babylonian seals the god named in the inscription often differs from the one figured. Yet the presumption favors the identification. It is at least evidence of a Hittite god Tishub.

Other seals, not cylinders, indicated as such by inscriptions, need not detain us long. Those published by Schlumberger (*Revue Archeologique*, December, 1882) are disk-shaped, and but one of them has a human figure, a god armed ("Ramman"?) in the Hittite short skirt, standing over a lion. There is equally nothing to be learned of art from impressions of Hittite seals figured by Layard (*Monuments of Nineveh*, Second Series, pl. lxix), or from the terra-cotta disks published by me in this *Journal*, First Series, IX, pl. xv. We gain little more from the well-known boss of Tarkutimme, and the seal of Bor, which each contain, besides the inscription, simply a standing figure in a long robe, and a low round cap.

If now we examine these surely Hittite seals, and also the familiar monuments from the Hittite centres, published in various volumes and papers, and compare them with other cylinders of similar style, we shall find other characteristic marks beside the tip-tilted shoes by which we can often recognize the Hittite cylinder seals which have no inscriptions. In ornament the most marked feature will be the guilloche, or rope pattern. This may have had its origin in the continuous scroll pattern found, I believe, at a still earlier period in Egypt, but if so, it has become much modified, and usually, but not always,

represents a twisted rope of two strands. We shall also find a close filling of the spaces left vacant by the principal figures, inscriptions being so rare in the apparently older seals that we may suppose either that the Hittite writing was not yet invented, or that reading was a rare accomplishment. In these spaces will be found small sphinxes of various sorts, lions, birds, and frequently a procession of three or four small marching figures, these being arranged often in a lower or upper register. A star and a crescent are not unusual, but the seven dots found on Assyrian seals representing the Igigi, are not figured. Of Egyptian emblems, beside the sphinx we have the *crux ansata*. The human figures and gods often closely ap-



FIGURE 21.—CYLINDER BELONGING TO THE METROPOLITAN MUSEUM,
NEW YORK.

proach the Babylonian, sometimes the Egyptian, and several forms are purely Hittite. Sometimes we see the tip-tilted shoe, although this feature occasionally appears on the older Babylonian seals; but more usual distinctive marks are the high hat, the short skirt made with close crossbars, with occasionally a longer fringed skirt below it. The winged deities are a characteristic feature, and so is the eagle, sometimes with two eagle or lion heads. In closeness and fineness of workmanship these hematite cylinders excel most of the Babylonian cylinders of the same size. They are generally rather small, from fifteen to twenty millimetres in length and with a diameter a half or a little more than half as great. They are very rarely, if ever, thick like the large archaic Babylonian cylinders, and I recall

but one or two which in shape, size, and material resemble the large Assyrian cylinders, so often of serpentine, which seem to have come into fashion with the Cassite conquest, although one such is entirely devoted to an inscription, like the Cassite seals.



FIGURE 22.—CYLINDER BELONGING TO W. H. WARD.

A few cylinders instead of being pierced longitudinally have a sort of handle and neck at one end, with the hole pierced transversely through the neck, a style never found in Babylonian or Assyrian cylinders. These may be quite large and thick, as in the case of the two from Aidin.



FIGURE 23.—CYLINDER IN THE BRITISH MUSEUM.

Passing by the figures of deities on the cylinders which are mere copies of Egyptian and Babylonian types, we yet find that the Babylonian influence affects the representations of those which are most characteristically Hittite. Of the male gods one is preëminent in glyptic art, the same Sutekh, Resheph, Hadad or Tishub, who appears second in the right-hand proces-

sion of Boghaz-keui and on the seal of Achlib-sar. He is seen in Figs. 21-27. A bronze coin of Tarsus also shows him, and as we know that Sandon-Hercules was the founder of Tarsus, we may presume that this is his representation.

This armed god, wielding the battle-axe, dressed in a short skirt arranged with crossbars, is evidently identical with the similar Babylonian deity with the short tunic, sometimes like the Hittite short skirt, who holds a trident thunderbolt, and leads a bull by a cord attached to a ring in its nose, and who is probably Ramman, although the strong evidence that another Babylonian god is Ramman inclined me, in my *Handbook* of the seal cylinders in the Metropolitan Museum to call this god



FIGURE 24. — CYLINDER IN THE BIBLIOTHÈQUE NATIONALE, PARIS.



FIGURE 25. — FROM LAJARD, pl. xxvii, 1.

Nergal, with whose attributes he agrees. The god on the Achlib-sar cylinder (Fig. 20), with the bull led by a cord, whom the inscription seems to make Tishub, is the same. We have already found Tishub as the chief god of the Mitanni, and also the god of the Shui. We may then provisionally, and with considerable confidence, give him this name, although Jensen (*Hittiter und Armenier*, pp. 160-163) prefers to call him Sandon, the name of the Hercules of Tarsus, with which Cilician god he may perhaps be identified as well as with Resheph, Hadad, and Ramman.

Of the two deities that head the Hittite procession of Boghaz-keui, the goddess takes the lead, and she is a more frequent figure, I think, on the cylinders than is Tishub, although he is a very characteristic feature of them. In the

Hittite procession all the figures, with the necessary exception of this, her subordinate consort, are feminine, whether goddesses or priestesses. I do not need to develop the agreement



FIGURE 26. — CYLINDER BELONGING TO W. H. WARD.

with the fable of the Amazons. Surely this suggests a high honor given to women in the social and political system for the people. On the Boghaz-keui bas-relief the goddess is decently clothed, like all her attendants; but on the cylinders this god-



FIGURE 27. — CYLINDER BELONGING TO THE METROPOLITAN MUSEUM, NEW YORK.

dess — and she is probably the same — very frequently appears nearly or quite nude, herein resembling the Babylonian Ishtar usually designated provisionally, after Lenormant, as Zarpanit, who stands more frequently with face as well as body in front view, and holds her hands folded across, or under, her breasts.

The goddess, as she appears on the Hittite cylinders, varies characteristically from this type, while resembling it. Usually she is nude, in front view except the face, which is always in profile. She is sometimes under a sort of arch, or canopy, as

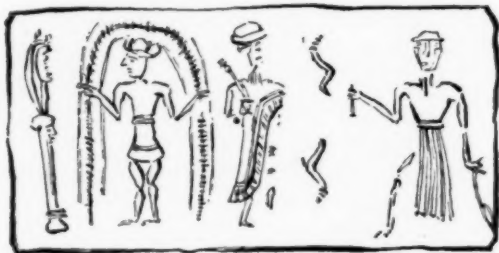


FIGURE 28. — CYLINDER BELONGING TO THE BRITISH MUSEUM.

in Fig. 28, and lifts one or both hands. In this figure there appears by her one of those columns with a human face, such as we see in the Hittite hieroglyphs, and which remind us of totem columns.

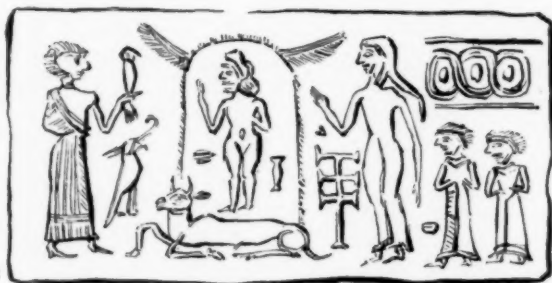


FIGURE 29. — CYLINDER BELONGING TO THE BRITISH MUSEUM.

Another very interesting Hittite cylinder is seen in Fig. 29, in which the same goddess appears under the arch, which now has two wings. She stands on the back of a humped bull, which is lying down. This winged arch is very peculiar and difficult to explain. I only suggest that there may be some

relation between this design and one much older and rarer, found in cylinders of green serpentine, very likely not Babylonian, which show us a gate, similarly winged, resting on a bull in a similar position, while two streams, or cords, seem to



FIGURE 30.—CYLINDER FROM THE BRITISH MUSEUM.

come from under the wings and to be reached by a worshipper on either side (Fig. 30). It is not impossible that both the winged gate and the winged arch, or canopy, may be also related to the familiar Assyrian winged disk representing the



FIGURE 31.—CYLINDER BELONGING TO THE BRITISH MUSEUM.

supreme deity, with its cords or tassels held by the worshipper, who by means of them keeps himself in relation to the god.

Yet another cylinder showing us the same goddess is Fig. 31, where the goddess under the arch is fully clothed. Whether the winged disk here takes the place of the wings on the arch,

or whether it simply protects the worshipper, may not be quite certain. One will observe the Hittite eagle over the ibex, the hand, the fish, and the lotus. On yet another hematite cylinder (Fig. 32) the goddess is duplicated, and the two



FIGURE 32.—CYLINDER BELONGING TO THE BRITISH MUSEUM.

figures stand under a doubled arch, each on a lion. This goddess seems to be the same as we have already seen, but the lions show that she was also identified with the Babylonian Ishtar (Fig. 8) as well as with Zarpanit.

Still another hematite cylinder (Fig. 33) gives the same



FIGURE 33.—CYLINDER BELONGING TO W. H. WARD.

design, but introduces a new and important variation. The goddess is under the arch, made of the rope pattern, which is again winged, as in Fig. 29, and she stands on a humped bull. She also holds a festoon, almost like a skipping-rope. Before her is a god, or worshipper, carrying a crook and wearing a tall hat. The latter cylinder introduces us to those in which the

nude goddess is not under the arch, but simply holds the festoon. Such a one is Fig. 34, where the nude goddess with the festoon stands on a bull, while a worshipper kneels on each side, and the rest of the space is filled with birds, hares, and



FIGURE 34.—CYLINDER BELONGING TO W. H. WARD.

a lion. Once more she appears in Fig. 35, surmounted by a winged disk, while a worshipper, or attendant, in a high hat stands on each side, the worshipper being repeated, as is often the case, simply for symmetry. The under garment of the



FIGURE 35.—CYLINDER BELONGING TO W. H. WARD.

worshipper, with its transverse lines, should be observed as Hittite. Yet another illustration is to be seen in Fig. 36, where the same deity is worshipped by a kneeling winged figure with a bird's head.

We must believe it to be the same goddess whom we see in Fig. 37, with neither the arch nor the festoon, but with

wings, and holding in her hand the Egyptian emblem of serenity. In this case the ornament approaches rather the recurring spiral than the rope pattern. She also appears with wings in Fig. 38. Probably the same goddess appears partly clothed in Fig. 39, where we also see a worshipper, two lions

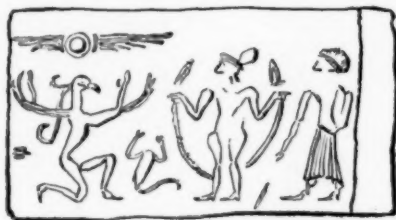


FIGURE 36.—CYLINDER BELONGING TO W. H. WARD.

over a rope pattern, under which are an ibex and a griffin. In Fig. 40 we again see the same goddess in the usual nude form, with the festoon and the common Hittite accompaniments. In Fig. 41 she appears duplicated, and with a new attribute, that of streams from her shoulders, such as Shamash often has on



FIGURE 37.—CYLINDER BELONGING TO W. H. WARD.

old Babylonian cylinders. One observes also the turned-up shoes. The fine cylinder reproduced in Fig. 42 gives us both the chief goddess, with festoon, on an animal, and her consort Tishub standing on two mountains.

This goddess, appearing under various forms, seems to combine the attributes of both the armed and the naked Ishtar

of Babylonia. The armed Babylonian Ishtar, with her serpent scimiter and her quiver, whether seated or standing, is connected generally with the lion on which she rests her foot. In Assyrian art she occasionally stands on a lion or leopard. The naked Ishtar, or Zarpanit, with hands across her breasts, originating in Babylonia, became the most widely diffused and



FIGURE 38. — CYLINDER IN THE VIENNA MUSEUM.

popular form of goddess from Erech to Cyprus. The two Ishtars of Arbela and Nineveh represent the two forms. That our Hittite goddess is related to both of these there can be little doubt. Like the one she stands on a lion, or bull; like



FIGURE 39. — CYLINDER BELONGING TO W. H. WARD.

the other, she is usually naked. She is also the Hittite correlative of Ashtoreth and Kadesh. Whether the deities were originally distinct or not, worshipped by different nations and languages, in the intercourse of trade, culture, and war, they became assimilated and identified. It is not easy to say what the Hittite name of the goddess was, perhaps Ishara (the *s* and

the *h*, or *ch*, separately sounded, as indicated by the cylinder of Indilimma). This Ishara, אִשְׁרָה, must not be confounded lexically with Ishtar, אִשְׁתָּר, nor with Ashera, אֲשֶׁרָה, whatever may be the mythological connection. The name of the Hittite

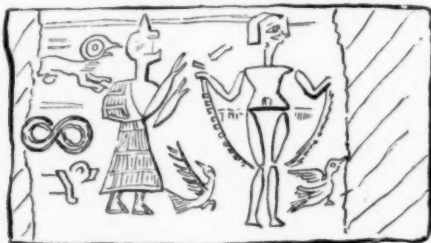


FIGURE 40.—CYLINDER IN THE BIBLIOTHÈQUE NATIONALE, PARIS.

goddess mentioned in the treaty of Ramses II with the Hittites appears to be Ishara, אִשְׁרָה, rather than Ishtar. It is not worth while here to chase up the other possibly identical or parallel forms of the goddess in neighboring countries, or in

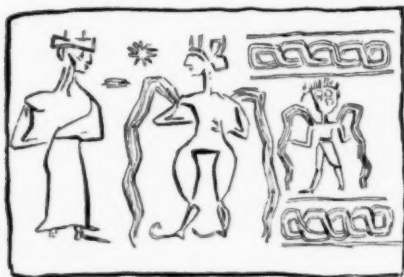


FIGURE 41.—CYLINDER BELONGING TO THE BRITISH MUSEUM.

later times (Anat, Anahita, or Atargatis). While it is impossible conclusively to settle the Hittite name of the chief Hittite goddess-mother, no other name has quite as much evidence as that for Ishara. Indeed, no other name has any real evidence. The name was known to Assyrian mythology.

I have not endeavored thus far to identify the deity who heads the left-hand procession. Nor is it hardly necessary, if I am right in supposing that it is the chief god of a neighboring, probably cognate tribe, possibly Khaldis of the Vannai, but



FIGURE 42.—IMPRESSION FROM A CYLINDER OF UNKNOWN OWNERSHIP.

more likely from a western nation, who might be regarded as the same god, perhaps under another name. The duplicated principal personages in Figs. 43, 44, in the latter winged, hardly represent a chief deity. At any rate, the Hittite art



FIGURE 43.—CYLINDER BELONGING TO THE UNIVERSITY OF PENNSYLVANIA.

does not recognize more than one chief male deity. We see no real trinity like Anu, Bel, and Ea. To be sure, we have protecting spirits supplied with wings, as in Figs. 36 and 45; and we have the serpent on the pole as an object of worship (Fig. 19), but we do not have any male deity to be compared

with Tishub-Ramman. The sphinx is a frequent minor element in the design, seldom as prominent as in Fig. 46.

Yet we do have another form of goddess who needs careful study, and who was probably the origin of the Demeter en-



FIGURE 44. — CYLINDER BELONGING TO W. H. WARD.

throned of the Mediterranean islands and coasts. (See L. di Cesnola, *Descriptive Atlas of Cypriote Antiquities in the Metropolitan Museum*, pls. 48, 49.) This is the goddess seated in a high-backed chair, seen in Fig. 10, from the bas-relief of Eyük. This goddess appears very frequently on the cylinders, but it



FIGURE 45. — CYLINDER BELONGING TO W. H. WARD.

would not be safe to say that these cylinders are characteristically Hittite, like those on which we have found the representations of Tishub and Ishara. Indeed, they are more frequently on cylinders which are definitely not of the Hittite type thus far considered. They seem to have been current in the

Assyrian territory, though probably not of real Assyrian origin. I should be inclined to believe rather that they originated in the Nahrina or Mitanni region. They show us a goddess with



FIGURE 46.—CYLINDER BELONGING TO W. H. WARD.

no special attribute, except the high-backed chair, which looks extremely modern, after the stools with no back, or the very shortest back, on which the Babylonian gods were required to

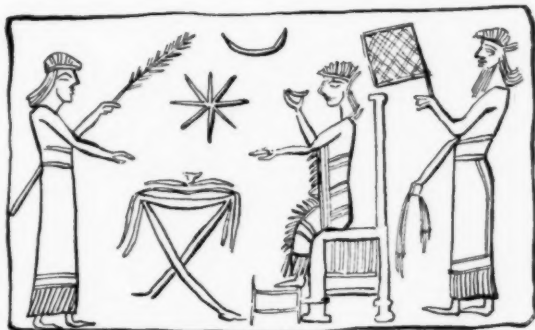


FIGURE 47.—CYLINDER BELONGING TO W. H. WARD.

sit. The back of the chair is often ornamented behind with a row of round knobs, or stars. The goddess (Fig. 47) sits frequently before a table, or altar, piled with cakes or other food, and an attendant keeps off the flies with a peculiar fan, such as is still in use in the same region, while, perhaps, a

second attendant whisks a branch over the table. In Fig. 47 we observe the tablecloth, while the attendant behind the goddess holds a napkin, as well as a fan. In this cylinder, which,



FIGURE 48. — ASSYRIAN
GODDESS FROM ROCK
SCULPTURES OF MAL-
TAYA.

like most of them, is rather Assyrian than Hittite, the usual knobs, or stars, which ornament the back of the chair, do not appear, as they do on the rock bas-relief of Maltaya (Fig. 48), where this goddess is the second of the seven worshipped by the king. This drawing, copied from Von Luschan (*Ausgrabungen in Sendschirli*, I, p. 23), after Place, disagrees with Layard's description (*Nineveh and its Remains*, Am. Ed. I, p. 195), who says that the chair of the goddess rests on "a lion and a bull."

Light is thrown upon the character of this seated goddess in Hittite mythology by three closely related Hittite cylinders. The first of these (Fig. 49) belongs to the Bibliothèque Nationale, and is figured in Lajard's *Culte de Mithra*, pl. xxix, 1. In the upper register is the seated deity, before whom stands an attendant, having two faces, like Janus Bifrons, one directed forward to the deity, and the other to the figures that follow. As explained correctly by Menant, this is a mere conventional device to indicate that this attendant, whom we may call the psychopomp, keeps watch on the following figure, while reverent toward the deity. Behind the psychopomp is a figure, apparently of a soul of the dead brought to the deity for judgment. He stands in an attitude of profound respect, and he is followed by five attendants, of whom the three first might be apparitors, attending or guarding the soul, which comes to the deity for judgment. The last of the figures, with both hands raised, is the same as often appears on Babylonian cylinders as the wife of either Shamash or Ramman. The lower register gives us a scene in the under-world. The same soul which we have seen presented for judgment in the upper register here

stands to the right of a palm tree, and four composite creatures approach, one kneeling, and the other presenting food. The two registers are separated by an elaborate Hittite guilloche.



FIGURE 40.—HITTITE CYLINDER IN THE BIBLIOTHÈQUE NATIONALE, PARIS.

In this cylinder, as drawn by Lajard, we seem to have a seated god, rather than goddess. The beard seems to be drawn; he is seated on a stool, and not a chair; and the last approaching figure would well be his wife. The two other

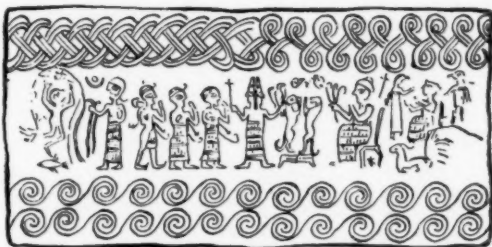


FIGURE 50.—HITTITE CYLINDER BELONGING TO THE LOUVRE.

cylinders show parallel scenes, but a seated goddess receives the approaching figures.

The next cylinder (Fig. 50), also of hematite, is said to have come from Aidin in Lydia, and belongs to the Louvre. I take this figure from Perrot and Chipiez's *Histoire de l'Art*, IV, Fig. 382. It has the same elaborate guilloche as in Fig. 49, and

another of spirals. The Hittite goddess sits in her high-backed chair. Before her are two upright lions. The object above them is not clear, but, if correctly drawn, would probably be a boat, as in the next cylinder (Fig. 51), and also on the Boghaz-keui procession. Then we see the two-faced psychopomp, followed by three figures, each with the Hittite lituus. Another scene shows a seated goddess, with a winged attendant spirit on each side, a curious figure apparently surrounded by streams, indicated by the fish, and lifting his head as if to drink. Before him stands a figure, apparently with streams from his hand.



FIGURE 51. — HITTITE CYLINDER BELONGING TO THE BOSTON MUSEUM OF FINE ARTS.

The third cylinder (Fig. 51) is so closely allied to the last that M. Salomon Reinach, who has described and figured it in the *Revue Archéologique*, Mai-Juin, 1898, says it must have come from the same atelier. It now belongs to the Boston Museum of Fine Arts. It has the same guilloche patterns as the last cylinder. Before the goddess seated in a chair are the two upright lions holding a boat of the coracle, or kufa, style. It is recognized as a boat and not a crescent, by what seems to be a figure in it, and an oar. It is just like the boat seen in Lajard, *op. cit.*, pl. I, 8. On the other side of these lions stands the two-faced figure, with three figures approaching, each with a lituus, two of them, as in Fig. 50, in flounced skirts, and the third in a shorter garment. The rest of the cylinder is occupied by another and very extraordinary scene not figured

on any other known monument. On a table or bier lies a human figure, apparently in the tall Hittite hat, and with the Hittite short-ribbed garment. From his body rise three lines which seem to represent fire. At the foot and head of the bier stand a man in a short skirt, and a woman, perhaps, in a long garment. Below, covering half the circumference of the cylinder, is a series of vases, animal heads, etc., which can hardly represent anything else than the provision of food for the dead. Lying prone among them and grasping an object in his hand, is a naked figure, not easy to explain, although it may possibly represent the figure of the dead taking the food. Other figures, having no definite relation to these two principal scenes, are the small figure of the naked goddess with the garland which we have already considered, standing over a lion or a bull, and the armed god with his foot on a victim, familiar on Babylonian cylinders, who ought to be Nergal, god of the under-world, and representing the destructive forces of nature. There is also the peculiar kneeling figure with head upturned and hands raised, which we saw in Fig. 50. In this case there is a vase above his head with water apparently flowing from it, which reminds one of the prayer addressed in the under-world to its queen Allat, "O goddess, may Suchalziku give me water" (Jensen, *Kosmologie*, p. 233).

That the heads, vases, and tripod figured in this seal represent food for the dead is proved by the remarkable funerary bronze tablet described by M. Clermont Ganneau ('L'Enfer Assyrien,' *Rev. Arch.* XXXVIII, pl. xxv; also Perrot and Chipiez, *Hist. de l'Art; Chald. et Ass.*, Fig. 162), where we have the dead laid out on a bier (but without flames), an attendant spirit (fish-god) at the head and foot, and other objects in the register representing this world, while just below, in the register representing the lower world, are vases, a tripod, feet of animals (not heads) and haunches (?) or provision for the dead. We see from Fig. 49 that the monsters of the lower world are not wholly malicious, but may be kindly attendants, bringing food to the dead. The three personages

with lituus, who approach the seated goddess in Figs. 50 and 51, it is not easy to explain satisfactorily. They are the same that look like apparitors, following the soul in Fig. 49. Their attitudes, with one hand raised, is one of profound respect; and they are therefore not gods, notwithstanding an apparent crescent over the headdress of one of them. Yet the presence of the headdress is not usual for human beings in such an approach. They hardly represent the multitudes that enter the realm of Allat Nin-kigal. The lituus, as well as the headdress, indicates a dignity like that of a king. They may correspond to the assessors in the Egyptian scenes of the judgment of the dead, and to Minos, Rhadamanthys, and Aeacus in Greek mythology.

At any rate, we are brought in these three seals into the realm of the lower world. We see the judgment, in one case by Shamash, with his familiar streams; in another we see the dead laid on his bier, prepared for cremation, and the provision for his food in the other world. In two we seem to see the dead lifting his head and hands to drink; in one a dead person appeared to be seizing food; and we may conjecture that the boat, with a person in it, supported by such lion-headed creatures as we also see on the bronze funerary plate described by M. Ganneau, may have something to do with the passage of the soul. The seated goddess bears relation to the bifrons figure which I call the psychopomp, and takes the place of Shamash, 'judge of men,' and she is to be identified in function with Allat, or Nin-kigal, and is, perhaps, aided like Pluto and Persephone, by her three assessors.

The conclusion I draw from this discussion of the Hittite art, especially as seen in the seal cylinders, is that the Hittites worshipped two principal earth deities, of whom the god is probably to be called Tishub, and is identified with Baal, Resheph, Hadad, Ramman, Martu, and, as I learn from Jensen (*S. S. Times*, September 3, 1898), Amurru; while the goddess is the same as Kadesh, Ashtoreth, Ashera, Ashirtu, or Ashratu (see Jensen), and very probably had the name Ishara. I can discover here no trinity of a goddess with her spouse and her

lover, such as Jensen describes in the article above cited and his *Hittiter und Armenier*, of which I have been able to avail myself after this article was substantially completed. If one must regard the god following the goddess on the Boghaz-keui procession as not her husband, he would much more likely be her son; we may compare Maia and Hermes, Cybele and Dionysus (Attis), Isis and Horus, etc. Further, the third known deity of the Hittites, very likely borrowed, as indeed may have been the divine couple, was not a god, but a seated goddess, who is much more likely to have been the Great Mother of the Phrygians, worshipped under the name of Ma at Comana, if Strabo's reading is correct, and so assimilated to Rhea, Cybele, and Demeter, than was the standing Ishtar, or Venus, as Jensen supposes. She was probably a goddess of the lower world.

To a number of seated female figures of Hittite origin, in low relief on black trachyte, found in the neighborhood of Marash, and figured in Humann and Puchstein's *Reisen in Kleinasien und Nordsyrien*, I have not thought it necessary to refer particularly, as it is not certain that they are goddesses. The same reason applies to the male figures from Senjirli. One of the Marash reliefs may be a goddess; it is a sitting mother and child. She holds a lyre and a mirror. This (pl. xlvii, 2) and two other of the more important of the Marash reliefs (pl. xlvii, 5 and xlix, 4; with long inscription) now belong to the Metropolitan Museum, New York.

The attempt has not been made in this paper to give a complete account of deities found in Hittite glyptic art, but only of those that seemed to be characteristic. It would be a further task to illustrate the acceptance in Hittite art and worship of immigrant deities from Egypt and Babylonia. It would also be worth while to give further study to the peculiar composite figures of two-headed eagles, sphinxes, bird-headed and winged attendant spirits, etc., but the scope of this paper does not allow it.

WILLIAM HAYES WARD.

THE GILT-BRONZE TILES OF THE PANTHEON

IN regard to the removal and subsequent fate of the gilt-bronze roofing-tiles of the Pantheon a remarkable series of errors runs through several of the hand-books to the Roman ruins, and a number of more pretentious works of reference. It is true that the matter is of no great consequence, and yet in a case where historical accuracy is readily obtainable, it is strange that the authors, or compilers, of the books in question should have paid this dubious tribute to the accuracy of their predecessors, and spared themselves the trouble of turning up the original authorities. But this has always been the genius of compilation: to verify a few of the leading references, where matters of real importance are concerned, and to accept without question the statements of previous compilers, where nothing of vital consequence seems to be involved.

In the case of the Pantheon tiles, the oft-repeated error is with regard to the time of their removal, and the place to which they were ultimately carried.

Thus Pauly (old edition, 1848, v, p. 1130): "Im J. 655 liess der griechische Kaiser Constans II. die Ziegel von vergoldetem Erze, womit die Dachung der Wölbung und wahrscheinlich auch der Vorhalle bedeckt war, nach Constantinopel entfernen."¹

O. Seyffert, *Dictionary of Classical Antiquities* (Nettleship-Sandys, 1891), p. 457: "The gilt-bronze tiles of the roof were taken by the emperor Constans II. to Constantinople in 655 A.D."

¹ Baedeker, *Central Italy*, 1897, p. 199, also follows Pauly, while Hare, *Walks in Rome*, 1874, p. 479, has a correct version of the story.

R. Borrmann, in Baumeister's *Denkmäler*, 1889, ii, col. 1158: "Kaiser Constans schleppte 655 die vergoldeten Bronzeziegel der Kuppel fort."

H. T. Peck, *Dictionary of Classical Literature and Antiquities*, 1897, p. 1169: "The gilt-bronze tiles of the roof were taken by the emperor Constans II. to Constantinople A.D. 655."¹

R. Burn, *Rome and the Campagna*, 1871, p. 331: "In the middle of the seventh century Constans II. took off the gilded bronze tiles of the roof, and was carrying them to Constantinople, with the plunder of the Forum of Trajan, when he was intercepted at Syracuse by the Saracens and killed."

R. Burn, *Old Rome*, 1880, p. 135: the same repeated verbatim, but with the insertion of a false date (650).

J. H. Middleton, *Remains of Ancient Rome*, 1892, ii, p. 133, with evident obligations to Burn: Constans "was carrying them off to Constantinople when he was intercepted and killed by the Saracens at Syracuse, into whose hands these and other rich spoils from Rome fell." The date 663 is correctly given.

J. Dennie, *Rome of Today and Yesterday*, 1894, p. 264: Constans "did not get safe home with his spoils, but fell into the hands of the Saracens in Syracuse." The date (p. 263) is correctly given.²

The source of the statement that the tiles were sent to Constantinople seems to be a chapter in Paulus Diaconus hastily consulted, we may suppose, by the author of the article in the old Pauly, who completely ignored the next chapter but one, which should have served to correct the mistake. After describing in full the coming of Constans to Rome, and his twelve days' visit there, Paulus speaks of the spoils ruthlessly taken, with no respect for sacred places, . . . "in tantum, ut etiam basilicam beatae Mariae, quae aliquando Pantheon vocabatur, . . . et

¹ This in an article which, though published in 1897, still knows nothing of Chedanne and the extraordinary discoveries of 1892.

² Another popular book, *The Eternal City*, by Clara Ersline Clement, 1896, i, p. 249, has it that Constans "was taking them to Constantinople when he was attacked and killed by the Syracusans" — very misleading at best. The date, however, is correctly given.

iam . . . locus erat omnium martyrum, discooperiret, tegulasque aereas exinde auferret, easque simul cum aliis omnibus ornamentis Constantinopolim transmitteret" (*De Gest. Langob.* v, 11; Migne, *P. L.* 95, 602). If we read on, however, we come to the story of the assassination of Constans at Syracuse, and the subsequent descent of the Saracens upon that unhappy city. The Saracens then (chap. 13) "Auferentes quoque praedam nimiam, et omne illud quod Constans Augustus a Roma abstulerat ornatum in aere et diversis speciebus, sicque Alexandriam reversi sunt." If Constans, therefore, had any intention of sending the spoils ultimately to Constantinople, it was defeated by his death and the subsequent raid of the Saracens. But it may well be doubted whether he had any such intention, after establishing himself at Syracuse, inasmuch as he does not appear to have meditated returning to Constantinople himself.¹ The historians emphasize the fact that he left his capital with the settled purpose of making Rome again the seat of power.² Balked in this plan, the originality of which is striking in a Byzantine emperor, he decided to leave Italy to the Lombard. Syracuse became his new capital, and so remained until his assassination, five years later. Thus the spoils of Rome remained at Syracuse only to fall a prey to the Saracens, soon after Constans's death, and to be carried by them to Alexandria.

If the narrative of Paulus by its careless expression "Constantinopolim transmitteret" — corrected, however, only a little further on — might lead the hasty reader into a trap, it is more

¹ Bury, *History of the Later Roman Empire*, ii, p. 301, thinks Constans may have "intended to return to his eastern residence at some future time," and sees an intimation of this in the spoiling of Rome. But this is an inference, the worth of which will vary with the weight assigned to Constans's purpose to remove the seat of empire to the west. It is easy to see why neither Paulus nor Anastasius could imagine anything else than an intended return to Constantinople.

² *E.g.* Theophanes, ed. Bonn. i, p. 532: βουλευθείς ἐν Ῥώμῃ τὴν βασιλείαν μεταστήσαι; cf. *ib.* p. 538; Cedren, ed. Bonn. p. 762: βουλόμενος ἐν Ῥώμῃ τὴν βασιλείαν μεταστήσαι; Paul. Diac., *Hist. Miscella*, 19 (Migne, *P. L.* 95, 1053): "vultu in urbem Romam imperium transferre."

difficult to misunderstand the account of the same events given by the papal librarian, Anastasius, in the *Liber Pontificalis*, § 136 (Migne, *P. L.* 128, 777). To quote only what is most essential — “sed et ecclesiam beatae Mariae ad Martyres, quae de tegulis aereis erat coöperta, discoöperiret, et in regiam urbem cum aliis diversis quae deposuerat, direxit.” Again, § 137, p. 791: “Postmodum [*i.e.* after the death of both Constans and the usurper Mizizius] venientes Saraceni in Siciliam, obtinuerunt praedictam civitatem. . . . Similiter et praedam nimiam fecerunt, et aes quod ibidem a civitate Romana delatum fuerat, secum tollentes, Alexandriam reversi sunt.”

It was to Alexandria, therefore, that the precious roofing of the Pantheon was taken, and not to Constantinople.

The confusing date, 655 A.D., is evidently according to the *Alexandrian* chronology, which differs from the common reckoning by seven or eight years, according to the season of the year. Paulus Diaconus (*De Gest. Langob.* v, 11) says that Constans remained in Sicily from the seventh indiction to the twelfth. Converting this by Clinton's tables into years of our era, we have 663 and 668.¹ And these are the dates to be found in the recent histories, Hodgkin,² Bury,³ Gregorovius,⁴ etc. For 655 in the various citations above we should therefore substitute 663.

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¹ Clinton gives 668 as the year of Constans's death; *Epitome of the Chron. of Rome and Constantinople*, p. 265.

² Vol. vi, pp. 277 ff.

³ *Op. cit.* ii, pp. 301 ff., 310.

⁴ *Rome in the Middle Ages*, Eng. Tr., ii, pp. 153 ff., 160, 162; cp. also Finlay, *Greece under the Romans*, i, pp. 379-80.

AN ATTIC LEASE INSCRIPTION

[PLATE I]

[Θε]οί

- ο]ἱ ὀργεῶνες ἐμίσθωσαν τὸ ἱερὸν το-
ῦ] Ἐγρέτου Διογνήτῳ Ἀρκεσίλου Με-
λιτεῖ εἰς δέκα ἔτη : **ΗΗ** : δραχμῶν τοῦ ἐ-
5 ἐ | ναντοῦ ἐκάστου, χρή . . σθαι τῷ ἱ-
ε | ρῷ καὶ ταῖς οἰκί(ι)ς ταῖς ἐνοικοδο-
ο | μημέναις ὡς ἱερῷ. περιαλείψει δ-
ἐ | Διόγνητος καὶ τῶν τοίχων τοὺς δε-
ομένους, ἐνοικοδομήσει δὲ καὶ κατ-
10 ασκευᾶι καὶ ἄλλ' ὅσ' ἂν τι βούληται
Διόγνητος. ὅταν δὲ ὁ χρόνος ἐξίημι
αὐτῷ τῆς δεκαετίας, ἅπεισιν ἔχων
τὰ ξύλα καὶ τὸν κέραμον καὶ τὰ θυρώ-
μ]ατα, τῶν δ' ἄλλων κινήσει οὐθέν. ἐπι-
15 μ]ελήσεται δὲ καὶ τῶν δένδρων τῶν
ἐν τῷ ἱερῷ πεφυκότων, καὶ ἂν τι ἐγ-
λείπει ἀντεμβαλεῖ καὶ παραδώσει
τὸν αὐτὸν ἀριθμόν. τὴν δὲ μίσθωσιν
ἀποδώσει Διόγνητος τῷ αἰὲ ταμιε-
20 ῦντι τῶν ὀργεῶνων ἐκάστου τοῦ ἐν-
ιαντοῦ τῆμ μὲν ἡμίσεαν τὰς : **Η** : δραχμὰ[s
τοῦ Βοηδρομιῶνος τῇ νομηνίαι,
τὴν δὲ λοιπὴν τὰς : **Η** : δραχμὰς τοῦ Ἐλα-
φηβολιῶνος τῇ νομ(η)νίαι. ὅταν δὲ
25 θύωσιν οἱ ὀργεῶνες τῷ ἥρῳ τοῦ Βο-



AN ATTIC LEASE INSCRIPTION
(From an impression)

- ηδρομιῶνος, παρέχειν Διόγνητον τ-
 ῆν οἰκίαν, οὐ τὸ ἱερόν ἐστιν, ἀνεωιγ-
 μένην καὶ στέγην καὶ τὸ ὀπτάνιον
 καὶ κλῖνας καὶ τραπέζας εἰς δύο τρ-
 30 ἰκλῖνα. εἰάν δὲ μὴ ἀποδίδωι τῇμ μίσθ-
 ωσιν Διόγνητος ἐν τοῖς χρόνοις τοῖς
 γεγραμμένοις ἢ τᾶλλα μὴ ποεῖ τὰ ἐν
 τῇ μισθώσει γεγραμμένα, ἄκυρος
 ἔστω αὐτῶι ἢ μίσθωσις καὶ στερέσθ[ω
 35 τῶν ξύλων καὶ τοῦ κεράμου καὶ τῶν
 θυρωμάτων, καὶ ἐξέστω τοῖς ὀργεῶσι
 μισθοῦν ὅττωι ἂν βούλωνται. εἰάν δέ τις
 εἰσφορὰ γίνηται, ἀπὸ τοῦ τιμήματος
 τοῖς ὀργεῶσιν εἶναι. ἀναγράφαι δὲ
 40 τῇμ μίσθωσιν τήνδε Διόγνητον εἰς
 τὴν στήλην τὴν ὑπάρχουσαν ἐν τῶι ἰ-
 ερώι. χρόνος ἄρχει τῆς μισθώσεως
 ἄρχων ὁ μετὰ Κόροιπον ἄρχοντα.

THE stelé bearing this inscription is in the library of the American School of Classical Studies at Athens. It was presented to the American School on February 24, 1896, by a gentleman who also furnished evidence locating the place where it was found in a house-lot on the slope north of the Hill of the Nymphs, near the southeast angle of the Κήπου Θεσείου and within the probable limits of the old deme Melite.

The stelé is of Pentelic marble, and is of a common type. It is 0.65 m. in height, averages 0.28 m. in width, and is finished at the top by a small imitation pediment (only partially shown in PLATE I), the architrave of which still bears the letters ΟΙ of the formal heading Θεοί.

The inscription consists of forty-three lines, including the heading, with twenty-eight letters regularly to the line. It is complete; few letters are missing or even doubtful, though the face of the stone is badly corroded down through the middle, and the cutting is rather careless. It is engraved con-

sistently *στοιχηδόν*, except in lines 21, 31, 34, 36, 37, 38, where, in each case, one or two extra letters are crowded in at the end of the line. In seven lines, viz. 10, 11, 15, 22, 28, 33, 35, the cutter has left the last space vacant to avoid breaking an initial syllable. In eight lines, however, he has broken syllables, even separating the vowels of a diphthong at the end of line 19, and probably also at the end of line 2. The letters are 0.005 m. in height, and are normal for the end of the fourth century B.C.

The condition of the stone deserves notice in three particulars. It is a palimpsest. In the smooth space below the last line of our inscription there are faint but unmistakable traces of scattered letters, particularly *omicron*, which is apparently the most persistent of inscribed characters. These obliterated letters seem to have been of the same size and form as those in the later inscription, while near the middle of the stone, at the beginning of line 26, there are traces of a larger letter, which possibly represents still another inscription. Below the bevel of the architrave also, the stone shows that it has been worked off for a new face.

At the beginning of lines 5, 6, 7, and 8, a chip has been broken from the stone, apparently before the present inscription was made, for the successive initial letters *ε*, *ε*, *ο*, and *ε*, which are marked off by the vertical line in the printed text, have been cut in the ragged depression. It might be a question whether this was not done by a later hand restoring lost letters, if there were sufficient reason for restoration, and if it were not for the dittography of *epsilon*, lines 4-5. This makes it quite certain that the stone was already broken. The stone-cutter at first avoided the broken space by cutting the letter *N* of *ἐναντοῦ* on the true face where it stands, but presently he changed his mind, cut letters in the depression in lines 6, 7, and 8, and afterward filled in the *E* in the fifth line, completing the column, but producing dittography.

Finally, the left projection of the *quasi*-pediment has been worked off, roughly but purposely, and evidently to adapt the

stone to a secondary use,—to a place in a wall most likely, or perhaps in a pavement. For this reason, less significance attaches to the precise spot where the stone was discovered.

TRANSLATION

"THE GODS

"The *Orgeones* leased the *hieron* of Egretes to Diognetus, son of Arcesilas, of Melite, for ten years, at two hundred drachmae each year, [Diognetus] to use the *hieron* and the buildings therein built as a *hieron*. And Diognetus shall coat over those walls that need it and shall build therein and put in order [by way of improvements] whatever else Diognetus may please.

"When the time of his ten years is out, he shall leave, taking with him the woodwork and the tiling and the doors with their frames, but nothing else shall he disturb.

"Furthermore, he shall care for the trees that are growing in the *hieron*, and, if any fail, he shall replace it, and he shall turn over the original number.

"The rental Diognetus shall pay to the one who is for the time being steward of the *Orgeones*, each year—one-half, namely, one hundred drachmae, on the first day of *Boedromion*, and the balance, namely, one hundred drachmae, on the first of *Elaophelion*.

"And further, when the *Orgeones* make sacrifice to the Hero in *Boedromion*, Diognetus shall have the house, where the *hieron* is, ready and open; [he shall have ready] also its shed and the oven, and couches and tables for two dining-rooms.

"If Diognetus shall not pay the rental at the time prescribed, or if he fail to execute the other requirements specified in the lease, the lease shall be null and void to him, and he shall forfeit the woodwork and the tiling and the doors with their appurtenances, and it shall be the right of the *Orgeones* to lease the property to whomsoever they please.

"If there is any tax, it is to be deducted from the payment to the *Orgeones*.

"Diognetus shall have this lease inscribed on the stelé that is in the *hieron*.

"Time of the lease begins with the Archon succeeding Coroebus."

The date, then, of this *μίσθωσις* is fixed by the last entry in the inscription. Coroebus was Archon Ol. 118.3 = B.C. 306-305. He was succeeded by Euxenippus.

Six readings in the text require comment. In line 3 the first letter is gone. The name of the hero, but for this inscription, is as yet unknown, and therefore fails to determine between

reading the article which precedes as τὸ, neuter accusative, or as τοῦ, in agreement with the hero's name. The reading τὸ would leave the initial of the name to be supplied, while the construction would be that in such common expressions as τὸν δῆμον τὸν Ἀθηναίων.¹ On the other hand, the reading τοῦ, given in the text, is justified by the usage, also common, found, for example, in τὸν ἱερὸν τοῦ Κόδρου in a lease² of the fifth century, and in τὸν βωμὸν τοῦ Πλούτωνος.³ In *θυρώματα*, line 14, the workman has carelessly cut Γ where Τ was intended, and this raises a third possibility as to the name of the hero—*ετρέτου* instead of Ἐγρέτου. On the stone is ΕΙΡΕΤΟΥ with the cross-bar of the gamma projecting slightly to the left of the vertical stroke. No initial letter can be supplied so as to make a known epithet, or even a new one that is more rational than Ἐγρέτου. This seems to be true also of the remotely possible alternative—*ετρέτου*. So I choose the simplest reading το[ῦ] Ἐγρέτου. It is the *hieron* of Ἐγρέτης or Ἐγρετος.

While there seems to be no conclusive evidence by which to identify the hero or god of this *temenos*, there are two clews, both tending toward some connection with Apollo. One is through the linguistic associations of the word *ἐγρέτης*, the other is the reference to the hero in lines 24–26 of this inscription, ὅταν δὲ θύωσιν οἱ ὀργεῶνες τῷ ἥρῳ τοῦ βοηδρομῶνος. It cannot be maintained that in this expression, considered by itself, τοῦ βοηδρομῶνος implies anything except time value with θύωσιν, but its close sequence to ἥρῳ may reflect a common association, and it certainly suggests Callimachus's line:⁴ ὅπολλον, πολλοί σε βοηδρόμιον καλέουσι.

The form *ἐγρέτης* appears to be related to *ἐγείρω*,⁵ and it may be conjectured that from the radical meaning 'wake,' 'urge,' ὁ Ἐγρέτης designates 'the leader.' The evidence is too slight⁶

¹ C.I.A. II, 2491a.

² *Am. J. Arch.*, First Series, III, 1887, p. 38.

³ *Εφ. Ἀρχ.* 1883, p. 114, *insc. B.*

⁴ Callimach. *Eis Ἀπόλλ.* 69. Cf. Paus. IX, 17, 2; and Robert-Preller, *Griech. Mythol.* p. 263 with note 3.

⁵ Hesych. s.v. *ἔγρετο* · *ἐγείρετο*.

⁶ But see *Od.* ε 48 — τοὺς δ' αὖτε καὶ ὑπνώοντας ἐγείρει.

to connect this epithet with Hermes, but Ἐγρέτης would take its place quite naturally, both from its form and its apparent meaning, in a group of epithets¹ of Apollo which have radical differences, but which show symptoms of interrelation, at least through confusion, or by fanciful transference. Among these epithets of Apollo, Ἐγρέτης approaches most nearly to ἀγρέτης. This latter occurs in an inscription of Chios in the form Ἀπόλλωνος Ἀγρέτεω. In his discussion of it in *B.C.H.* III, 1879, p. 322, M. Haussoullier said: "C'est la première fois, croyons-nous, qu'on rencontre l'épithète ἀγρέτεως, ἀγρέτεω. Le mot semble formé du même radical que ἀγρέτης." Cf. Hesychius, ἀγρέταν · ἡγεμόνα. θεόν.

In line 5 there is a curious omission between η and σ in the word χρῆ . . σθαι. There is the proper space for two letters. The stone is perfectly preserved here, and was never cut. Is it a correction in Greek prose composition? Either χρῆ(σα)σθαι or χρῆ(σε)σθαι would fill the requirements. It might be that the aorist was loosely projected, and then was abandoned for the continuative notion of the present by simply leaving σα uncut; or, perhaps the cutter skipped two letters by careless oversight such as can be proved in some inscriptions. This presupposes, in either case, that the letters were sketched on the stone before cutting.

In line 6, ΟΙΚΙΑΞ may be for οἰκία(ι)ς, by the omission of *iota* in transferring from the copy to the stone.

In line 10, the seventh letter is *iota*, completing ΚΑΤΑΞΕΚΕΥΑΙ. As a noun in the nominative plural, κατασκευαῖ would be without syntax here. It cannot be any identified form. A violent emendation into κατασκευά(ς) would be unsatisfactory, even if there were any reasonable way of explaining the *iota* as unintentional. The words immediately preceding are ἐνοικοδομήσει δὲ καί. κατασκευαί, if sound, must be κατασκευᾶ, an asigmatic

¹ Ἀγήτωρ, an epithet of Ἀπόλλων Καρνεῖος in Argos, v. Robert-Preller, *Griech. Mythol.* p. 250, 3. ἀρχηγέτης, Paus. I, 42, 5, and *C.I.G.* 3905; for other cases and discussion, v. Robert-Preller, p. 269, and note 3. ἀγρέτης, *B.C.H.* III, 1879, p. 322. Cf. τὸν ἀγρευτὴν Ἀπόλλω in Soph. *O.C.* 1091, and for ἀγρευτής, ἀγρεῖς, ἀγραιός, v. Robert-Preller, p. 272.

future and coördinate with *ἐνοικοδομήσει*; and it is, therefore, an extremely interesting case, occurring so early as the fourth century. Futures of this type,¹ from a verb in *-άζω*, have not been identified earlier than the second century B.C.,² and even then they are still comparatively rare.³ This particular form is identified for the first time in this inscription.

A grammatical difficulty appears in line 10, in the words *καὶ ἄλλ' ὅσ' ἂν τι βούληται*. Can *τι* follow *ὅσα* in this way? No other instance has been found in a careful search of Attic inscriptions down to the first century B.C.; and if such freedom had been possible to the orators, we should hardly expect to find it preserved. Two possible emendations may be mentioned, — *ὥς ἂν τι* and *ὅταν τι*. For the latter I am indebted to Dr. Wilhelm of the Austrian Archaeological Station at Athens. It seems more likely⁴ than *ὥς ἂν τι* because *Ο* and *Ω* are so distinct in fourth-century writing, but I can see no sufficient reason for a mechanical error or for confusion to account for the change to *ΟΞΑΝΤΙ* in either case. It is more reasonable, perhaps, to accept the grammatical difficulty and keep to the reading on the stone.

In line 24, *NOYMINIAI* is read *νοῦμ(η)νίαι*, because *Ι* instead of *Η* here must be a mechanical error. Phonetic confusion between *η* and *ι* in the fourth century B.C. is out of the question, and, besides, the letter is cut correctly in the same word in line 22.

¹ G. Meyer, *Griech. Gramm.* 3te Aufl. 538 a.

² Dittenberger, *Syll.* 248, note 26, commenting on *κατασκευᾶν* in *C.I.G.* 2058, B 29, says, "Eiusmodi verborum in *-άζω* futura contracta in titulis trium postremorum a. Chr. saeculorum satis frequentia sunt. *Hermæ*, XVI, p. 172, not. 1"; but Meisterhans, *Gramm. d. attisch. Inschriften*, § 64, 2, places the earlier limit a century later, "Auch *σκενάζω* bildet bis ins II. Jahrh. v. Chr. sein Futur sigmatisch. Erst vom II. Jahrh. an findet sich auch *σκενῶ*."

³ The series of occurrences with and without *sigma* given by Meisterhans, § 64, note 1249, is interesting: *ἐπισκενᾶσει*, *C.I.A.* II, 167₄₆, (shortly after 307 B.C., and so about the time of this inscription); *κατασκευάσουσι*, *ibid.* 403₃₃ (third century B.C.); *μετακατασκευάσουσιν*, *ibid.* 404₃₂ (150-100 B.C.); *κατασκ[ευ]ώσιν*, *ibid.* 595₁₈ (200-100 B.C.); *κατασκευῶσι[ν]*, *ibid.* 405₅ (circa 150 B.C.); *[μετακατ]-ασκενῶσιν*, *ibid.* 404₁₄ (150-100 B.C.).

⁴ Cf. Dittenberger, *Syll.* 369₇, *ὅτι κα θέλη.*

Among linguistic and grammatical peculiarities of lesser importance, three may be deemed worthy of mention.

In line 14, *οὐθέν* is a form which became common in New Attic. It was once held to have come in with Theban influence after the battle of Leuctra, and this error is repeated in the eighth edition of Liddell and Scott's *Lexicon*. The form had possibly a local origin, and it is absolutely certain that its use antedates the Theban Hegemony by several years. Its counterpart, *μηθέν*, is said to be found first in an Attic inscription of 378 B.C.,¹ and *οὐθέν* occurs repeatedly in *C.I.A.* II, 780₂₀, which may be dated not later than 373 B.C.

The first syllable of *ποεῖ* (= *ποῖ*) in line 32 is an example of the transition from *αι* to *ο*, which in this word begins considerably before the middle of the fifth century.² Its second syllable *-εῖ* represents *ΗΙ* of the subjunctive, which, according to Meisterhans,³ became increasingly frequent after 380, and prevailed after 300 B.C. Yet here in this inscription, as late as 305, we have both forms still side by side, — *ηι* in *ἐξίηι*, line 11, and *εῖ* in *ἐγλείπει*, line 17, and in *ποεῖ*, line 32.

The subject-matter of the inscription is definite, concise, and, in the main, clear in meaning. It is a ten-year lease contract between the *Oryeones* and one Diognetus. It contains unfortunately no new testimony touching the *Oryeones* beyond what has been already gathered by Foucart,⁴ and by Tarbell in his 'Study of the Attic Phratry.'⁵

Diognetus is designated as a resident in Melite, and this fact, taken in connection with the alleged provenience of the inscription, strengthens the natural presumption that the *hieron* was situated in this quarter of the city.

¹ *C.I.A.* II, 1737.

² *E.g.*, *C.I.A.* IV, 27 a₄₁ (dated about 445 B.C.), and in the signature *Ἀνδοκίδης ἐπρόσεν* (Berlin, *Vasensamml.* no. 2159), not later than 500 B.C.

³ *Gram. d. attisch. Inschriften*, § 15, 7.

⁴ *Des Associations Religieuses chez les grecs*, pp. 20 ff.

⁵ *Papers of the American School at Athens*, V, pp. 182 f. (*Am. J. Arch.*, First Series, V, 1889, pp. 147 f.).

περιαλείψει, in line 7, may cover the several processes of patching, facing with stucco, whitewashing, etc., which are differentiated in an inscription¹ from Eleusis in the expression, τὸν βωμὸν τοῦ Πλούτωνος περιαλείψαι καὶ κονιάσαι καὶ λευκῶσαι καὶ τοὺς βωμοὺς τοῖν θεοῖν.

κατασκευαῖ, lines 8-9, may be interpreted as permission to enlarge the existing buildings of the *hieron* by somewhat permanent improvements. In Polybius, VI, 17, 2, a distinction is made between ἐπισκευάς and κατασκευάς, the former seeming to designate repairs, the latter improvements; and in Dittenberger's *Syll.* 369, there is an expression not unlike the one in hand: χρῆσθω δὲ καὶ τῷ περὶ τὸ ἱερὸ[ν χώρῳ] τῷ δαμοσίῳ ὅτι κα θελῃ, ὅτι κα [μὴ ἀ πό]λις κατασκευάξῃ, 'he shall use the tract around the *hieron* belonging to the public domain as much as he pleases, (that is) as much of it as the state has not improved [by building].'

It is curious to notice what is regarded as belonging permanently to the real estate, and what is of a transient, movable, and personal value. Diognetus, at the close of his ten-year lease, is to take away as his own the woodwork, even to the doors, their posts and frames, and also the tiling of the roof. Undoubtedly he would be obliged to supply all this rather expensive furniture during his occupancy; and the contract simply guarantees to him what is actually his own property, for he probably found the place as thoroughly "swept and garnished" as it was to be after his own departure.

The price of rent, two hundred drachmae per annum, indicates a property of considerable value. The careful provision that the number of the trees be kept intact is also significant, and yet there is no mention of the number.

The time of the semiannual payments is specified: the first in *Boedromion* (the date of the Feast to the Hero), the second six months later in *Elaphebolion*.

Diognetus is to have full use of the whole estate, except at the time of the annual feast to the hero in *Boedromion*; then

¹ Εφ. Ἀρχ. 1883, p. 114.

he must make room, and have in readiness some of the more important things essential to the feast.¹

The only thing that is obscure is the precise meaning of *στέγην*, line 28. It must be a noun, though it is conspicuously without an article, standing between its coördinates *τὴν οἰκίαν* and *τὸ ὀπτάνιον*. If the article has not been omitted through carelessness, as there is no good reason to suppose, the meaning may be as indicated in the translation, 'the house and [its] shed,' or possibly, in spite of apparent coördination, *στέγην* may be more closely connected with *τὸ ὀπτάνιον*, 'a shed with the oven,' thereby designating appropriately a rather temporary protection for the permanent oven, which stood, we may suppose, outside the house, although near by within the same enclosure.

The provision, in lines 39 ff., that Diognetus have the contract inscribed *εἰς τὴν στήλην τὴν ὑπάρχουσαν ἐν τῷ ἱερῷ*, explains the palimpsest. We seem to have the stelé that stood in the sanctuary, and on it are traces of the previous contract, which Diognetus erased when he fulfilled this specification.

GEORGE DANA LORD.

¹ Cf. Dittenberger's *Syll.* 379₂₀, *ἐὰν δέ τις τράπεζαν πληρῶι τῷ θεῷ, λαμβανέτω τὸ ἥμισυ*.

1898
March — August

ARCHAEOLOGICAL NEWS¹

NOTES OF RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

HAROLD N. FOWLER, *Editor*
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GENERAL AND MISCELLANEOUS

ARCHAEOLOGICAL DISCOVERIES IN 1897. — At Ephesus, it is reported that the agora of the early emperors has been found, and the so-called gymnasium seems to be rather baths of the fourth century A.D. At Athens, between the Areopagus and the "Temple of Theseus," remains of early Greek buildings were found, and a street supposed by Dörpfeld to lead to the principal agora. Excavations at Delphi, Corinth, and Melos made little progress, and the sanctuary of Artemis Lusia in Arcadia was found to have been already plundered. The Greek Archaeological Society has found, on the north slope of the Acropolis, the inscription relating to the Temple of Nike Apteros, and on the Ilissus, remains of the Ionic temple of Stuart and Revett. The stadium at Epidaurus has been uncovered, and at Lycosura, a great altar, somewhat similar to that at Pergamon, was found.

Siculan, Greek, and Early Christian cemeteries were examined at Noto Vecchio (Netum), in Sicily, and early Greek remains were found at Tarentum and Cotrone. Other finds in Italy are a number of terra-cotta figures in Civita Alba, in Umbria, and a remarkable mosaic of a School of Philosophers, near Torre Annunziata. A very interesting female head from

¹ The departments of Archaeological News and Discussions and of Bibliography of Current Archaeological Literature are conducted by Professor FOWLER, Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Professor HENRY E. BURTON, Professor JAMES C. EGBERT, JR., Professor ELMER T. MERRILL, Mr. GEORGE N. OLCOTT, Professor JAMES M. PATON, Dr. GEORGE A. REISNER, Professor HERBERT WEIR SMYTH, and the Editors, especially Professor MARQUAND.

No attempt is made to include in the present number of the JOURNAL material published after September 1, 1898.

For an explanation of the abbreviations, see pp. 159, 160.

Elche, in Spain, shows the influence of early Greek art in the west. (A. Conze, *Arch. Anz.* 1898, II, pp. 110-112; 1 cut.)

A RUSSIAN ARCHAEOLOGICAL INSTITUTE IN ROME.—

The Historical-Philological Section of the Russian Academy of Sciences has completed its plan for the erection of a Russian Archaeological Institute in Rome, which now only awaits the official examination and approbation of the Government. (*Athen.* June 11, 1898.)

GIEBELSTADT.—A "Hünengrab."—A *Hünengrab* containing valuable ornaments is said to have been discovered near Giebelstadt. The Franconian Society of Arts and Antiquities has taken charge of the further investigation of the barrow. (*Athen.* June 11, 1898.)

PRUSSIA'S MONUMENTAL ARCHIVES.—There are to-day in Prussia's Monumental Archives, 5545 photographs referring to 352 monuments, so carefully and accurately taken that by means of them architectural measurements may be made, which would otherwise be almost unattainable. These photographs are also of great value as faithful records of such ancient monuments as every year brings nearer to ruin. This method of obtaining accurate measurements from photographs was first made practicable by Dr. Meydenbauer in 1858. (*R. Art. Chré.* 1898, pp. 257-258.)

PHOTOGRAPHS OF WORKS OF ART.—The Berlin Photograph Company has reproduced in phototype 110 of the masterpieces of the Prado Museum, at Madrid, and has begun the publication in large size, 0.69 m. × 0.51 m., of the paintings of the Hermitage, St. Petersburg. Brogi, of Florence, has published a catalogue of photographs containing many examples of works of art in Sicily. Alinari also has published a collection of photographs, taken in 1897, of objects in the museums and churches of Sicily. Anderson, of Rome, is publishing photographs taken in 1897 at Orvieto, Assisi, Perugia, Venice, Ferrara, and in Lombardy. Braun, Clément & Co. have published the eighth part of the paintings of the Berlin Museum, text by Dr. Bode, and have begun to publish the paintings of the National Gallery at Budapesth. The same house has published photographs of many paintings in the Imperial Gallery at Vienna. (*L'Arte*, 1898, pp. 85-86.)

PARIS.—A New Hall in the Louvre.—The *Chronique des Arts* announces the opening of a new hall in the Louvre, extending the Museum of Mediaeval, Renaissance, and Modern Sculpture, and filled with the more recent acquisitions of that great establishment. Within this hall will be found thirty statues, busts, and bas-reliefs, and in a vitrine a number of models, fragments, and statuettes of various characters and dates. Among the mediaeval examples are a large statue of Christ, painted and gilt, and belonging to the twelfth century, presented by M. Courajod a few weeks before his death; a statue of stone representing Ste. Genevieve, formerly in the Abbey Church in Paris which was dedicated to her; a statue of a king

in wood of the thirteenth century; the head of a bishop of the fifteenth century, which came from Châlons-sur-Marne, etc. Three large statues of Ste. Anne, with the Virgin as a child, St. Peter and Ste. Suzanne, which came from the Château de Chantelle, were executed for Anne de Beaujeu. A model in terra-cotta by John of Bologna — a fine instance of the skill of that renowned Fleming — and a monument by S. de Franqueville are among the noteworthy additions of the period to which they belong; while of modern sculptures, the choicest pieces are a delicate bust of Louise Brongniart by Houdon; a terra-cotta bust, by the same, of Lavoisier; and several busts in plaster by Carpeaux. In the vitrine are specimens of Carpeaux. Barye, Houdon, Pajou, and Clodion, and a cow modelled by Adrian van de Velde. In another part of the Louvre will shortly be placed an important group of ancient Egyptian relics bought from the Tyskiewicz collection. (*Athen.* July 2, 1898.)

AN AMERICAN JOURNAL OF ANTHROPOLOGY. — At the winter meeting of Section II, American Association for the Advancement of Science, held at Ithaca, December 28, 1897, a committee was appointed to found a journal designed to promote the interests of anthropology in America. The committee held several meetings, conferred with publishers, and reported to Section II at the Boston meeting of the Association. It has been decided to undertake the publication, provided a sufficient number of persons indicate their willingness to support the movement by subscribing for the first volume.

The journal will be issued in quarterly numbers of about two hundred octavo pages, forming an annual volume of eight hundred pages, the first number to appear in January, 1899. The subscription price will be \$4. It will embrace (1) high-grade papers pertaining to all parts of the domain of anthropology, the technical papers to be limited in number and length; (2) scientific notes and news pertaining to anthropology; and (3) a current bibliography of anthropology.

The journal will be conducted by the following editorial board: Dr. Frank Baker, Dr. Daniel G. Brinton, Dr. George A. Dorsey, Major J. W. Powell, Dr. Franz Boas, Dr. George M. Dawson, Prof. W. H. Holmes, Prof. F. W. Putnam, with F. W. Hodge as Secretary and Managing Editor.

The new journal, the publication of which has been undertaken by G. P. Putnam's Sons, New York, will replace the *American Anthropologist*, the organ of the Anthropological Society of Washington.

PROFESSOR EBERS. — Georg Moritz Ebers, the Egyptologist and novelist, died August 8, near Munich. He was born in Berlin, March 1, 1837. He began the study of law in Göttingen in 1856, but was forced by a stroke of paralysis to give up this profession. In 1859 he entered the University of Berlin and devoted himself to Egyptian. Having become *Docent* at Jena in 1865, he was made a professor three years later. After his researches in Egypt in 1869-70, he was made professor at Leipzig. His work in Egypt and in the University was practically ended in 1876 by a

second stroke of paralysis. Since then he had been occupied almost solely by his literary productions. In 1889 he gave up his professorship. In addition to his popular historical novels, Ebers was best known for the discovery of the great hieratic medical papyrus, now in Leipzig, which was named Papyrus Ebers, and for his publication *Das hermetische Buch über die Arzneimittel der alten Aegypter in hieratischer Schrift* (2 vol. 110 pls. and texts, folio, Leipzig, 1875).

EGYPT

GENERAL SUMMARY.—The most important events in Egyptian exploration for the last year have been the discovery of the tombs of Thothmes III and Amenophis II by M. Loret at Thebes, and the excavation of tombs of the oldest historical period by Mr. Quibell at Kom-el-Ahmar, near El-Kab. M. Amélineau's finds at Abydos have been interesting, but nothing more. The main piece from the so-called tomb of Osiris, now in the Gizeh Museum, is a slate cenotaph of inferior workmanship and very late date; and the importance attached to it by its discoverer is purely fictitious. In accordance with his concession, Mr. Petrie has examined Denderah and the neighboring graveyards for a distance of 30 miles; but his results have been partly negative, partly unimpressive.

Mr. Quibell's results have not yet been fully published. In an article in the *Zeitschrift für Aegyptische Sprache*, he describes a large prehistoric slate palette for rubbing paint, with magnificent reliefs of a king whose name is composed of the signs for a fish and a chisel. He also gives a short account of a very large number of other prehistoric objects (first to third dynasties, or earlier). Among them is an alabaster vase, nearly 3 feet high, inscribed with the name of a king *Besh*, a hemispherical vase over 2 feet thick, and a kneeling limestone statue of a king. In addition to the objects described in this article, Mr. Quibell found a large bronze statue of Pepy I and a golden hawk's head, the largest golden object ever found in Egypt.

At Thebes, M. Loret, directeur des services des antiquités, has opened the tombs of Thothmes III and Amenophis II. In the tomb of Thothmes he found a sarcophagus, two female mummies, and some few remnants of burial furniture. In that of Amenophis II he found eight royal mummies in a side chamber, where they had been concealed from grave robbers. The circumstances under which the burial had taken place were similar to those surrounding the burial at Deir-el-Bahri (discovered during Mariette's directorship in 1881). Seven of the mummies have been identified as those of Amenophis II, Amenophis III, Sety II, Setnecht, Ramses IV, VI, and VIII. The eighth mummy was thought by M. Loret to be that of Amenophis IV (Akh-en-aten); but Mr. Groff has shown that it is really the mummy of Mernptah (sometimes identified with the Pharaoh who in the Biblical account was drowned in the Red Sea). These mummies have been allowed to remain in the tomb; but the remains of the burial furniture, necessarily in a very fragmentary condition, have been gathered up by M. Loret with infinite care and deposited in the Gizeh Museum.

The places in which excavations will be carried on the coming winter have not yet been announced. (Letter from G. A. REISNER, October 18, 1898.)

HIERACONPOLIS.—Early Tombs.—In the *S. S. Times*, July 30, 1898, W. Max Müller writes of recent discovery of ancient tombs in Egypt, especially at Hieraconpolis, where Quibell has discovered several mastabas and, near these, an ancient temple. In the ruins of the temple was a monument in the shape of a hawk more than 2 feet high and with two high feathers and the uræus on the head. The monument was made of hammered gold laid over wood and bronze. The back of the eyes is formed by a bar of obsidian running through the head. To judge from objects found near it, this idol, which may have been very old, was brought there and buried by kings of the twelfth dynasty who seem to have restored this ancient sanctuary, as had been done already by Pepy (or Apopy) of the sixth dynasty. Still more interesting than this are some antiquities of even an earlier date. A striking monument is a statue of a "sitting king." Several reliefs and hieroglyphic inscriptions—as well as several smaller objects, including over a hundred sculptured "mace heads," bowls, etc.—were found in one trench, while another trench near by was filled with statuettes.

THEBES.—The Tomb of Amenophis II.—In the *S. S. Times*, August 6, 1898, Professor A. Wiedemann gives an account of the discovery by Loret of the tomb of Amenophis II, in the valley of the kings near Thebes. The tomb itself has the ordinary shape of the royal king-tombs of the eighteenth and nineteenth dynasties. A passage leads downwards into the mountain; then follows a staircase, and then some rooms. The principal of these has a roof supported by quadrangular pillars and painted blue with golden stars, in imitation of the night heaven into whose realm the king had now entered. The walls were covered with appropriate representations. The sarcophagus, made of sandstone, was standing in a niche on a block of alabaster. Besides that of Amenophis II, nine other mummies were found in a small chamber to the right, two without names, but the others are proved by their inscriptions to be those of Thutmosis IV, Amenophis III, Seti II, Setnecht and Rameses IV, VI, and VIII. These mummies had evidently been removed from their original tombs in ancient times, probably to be deposited in a safer place. The floor of the newly found tomb was covered with gifts offered to the dead Pharaoh. In the tomb were also found four human corpses not embalmed, but merely dried. All the bodies bore marks proving that they had been killed. This seems to point to human sacrifice.

DEIR-EL-BAHARI.—Preservation of the Temple.—The Society for the Preservation of the Monuments of Ancient Egypt has issued a statement received from Mr. Somers Clarke concerning the works which, under the Society's auspices, have been carried out during the past year at the temple of Deir-el-Bahari, in Upper Egypt, and calling to mind the fact that Sir E. J. Poynter had previously stated that the roughly estimated cost of these

works would amount to between 200 *l.* and 300 *l.* The actual sum raised on this account was about 230 *l.*, of which 200 *l.* was handed to the authorities of the Egypt Exploration Fund. Up to the present time about 146 *l.* has been spent, so that 54 *l.* is now in the hands of the Fund, a sum that will go but a short way towards the completion of the work. Accordingly the honorary secretary of the Society, Mr. A. H. Lyell, appeals to all who have already generously helped in the matter, as well as to lovers of art and antiquity in general, for further aid in carrying out the main objects of the Society, as well as for funds enabling that association to complete its task at Deir-el-Bahari. For these purposes, or either of them, subscriptions should be sent to Mr. F. Hilton Price, honorary treasurer, 17, Collingham Gardens, South Kensington. The Society has undertaken to replace in their order, so far as is possible, all the sculptured stones which have fallen from the structure of the temple, as well as, by putting a roof over them, to protect, so far as possible, the most perfect and most valuable of the sculptures which, during the Society's excavations, have been exposed to the tremendous glare of the sun and the disintegration caused by alternations of heat and cold. The statement proceeds further to explain what has already been effected by the Society. (*Athen.* August 6, 1898.)

ARSINOË. — Ancient Fabrics. — In *Berl. Phil. W.* June 11, 1898, is a brief account from the *Vossische Zeitung* of objects found in graves at Arsinoë. These are now in the Musée Guimet (Musée des Religions) in Paris. Most striking are beautiful silks woven and embroidered with various patterns belonging to the Roman, Byzantine, and Coptic periods. Beautifully ornamented shoes were found, especially in Roman graves. In Roman graves were also found many masks of plaster, evidently portraits. A small mirror and several small sculptures were also found.

BABYLONIA AND ASSYRIA

GENERAL SUMMARY. — Comparatively little has been done in the last year in the way of excavations in Babylonia. The coming year, however, promises to be more fruitful. De Sarzec will continue the work at Telloh; Hilprecht will resume the investigations of the University of Pennsylvania at Nippur; and the Germans will begin a series of excavations at some point not yet made public. A permanent society, "Die deutsche Orient-Gesellschaft," has been founded, whose members have pledged themselves to a very liberal yearly contribution for purposes of excavation in Babylonia. Professor Sachau and Dr. Koldewey were sent out on a preliminary expedition last winter; and this winter Dr. Koldewey, possibly with one or two assistants, returns to open the actual excavations. There is no reason to doubt that the results will be as fruitful as those of the French and the Americans; and the care and accuracy with which Koldewey has published the results at Sendjerli, promises well for the excellence of the excavations and of the resulting publication.

Drs. Lehmann and Belck, who for some years have been devoting themselves to the Vannic language and archaeology, have at last entered on the long promised expedition to Asia Minor and the region around Lake Van. (Letter from G. A. REISNER, October 18, 1898.)

PALESTINE AND PHOENICIA

Dr. F. J. Bliss has just (about October 1) opened excavations for the Palestine Exploration Fund at Tell-eṣ-Ṣafiyeh, about two-thirds of the way from Jerusalem to Ashkalon, where he hopes to find the site of the city of Gath. He will be assisted by an architect, Mr. McAllister.

In the last year, a number of very interesting things have also been excavated on private land in Gebaël and are now for sale in Beyrouth. Among other things, a small, finely worked, bronze statue of Diana, and part of an Egyptian statue of the twenty-first or twenty-second dynasty have been found. (Letter from G. A. REISNER, October 18, 1898.)

LAODICEA IN CANAAN. — Phoenician Tombs. — In the *C. R. Acad. Insc.* 1898, p. 18, is a letter from Jules Rouvier reporting the discovery of tomb pits 5 to 6 m. in depth, giving access to chambers which have not been robbed. These are the first tombs of this sort found in the territory of Beryta-Laodicea.

NABULUS. — Greek Funerary Inscriptions. — In the *C. R. Acad. Insc.* 1898, pp. 48–54, Ph. Berger publishes two inscriptions from Nabulus and vicinity. The first gives the names and ages of Σάρρα (Sara), Δόμνα Σάρρα, and Μέλχα, wife and daughters of Chaeremon, followed by the word ἀσάλευτα, which probably means "in peace," like Hebrew *salom*. The second inscription reads: θάρσει μοι συνόμαιμε καλῇ, ζάκορος γὰρ ὑπάρχεις Κούρας Πλοντήος· μυστήριον ἧς γὰρ Ἐλεύσειν. The last part may mean "you are a servant of Cora whose tomb is Eleusis," and may contain a reference to the Eleusinian mysteries.

PALESTINE EXPLORATION FUND. — Report for April. — The Quarterly Statement of the Palestine Exploration Fund for April contains, in addition to the reports of Dr. C. Schick, an illustrated description of a visit to Petra by C. A. Hornstein, and a discussion of the Jewish measures of capacity by Colonel C. M. Watson. In an interesting communication, the Rev. W. F. Birch endeavors to identify the Pisgah from which Moses viewed the Promised Land, and to reconcile the statements in Deuteronomy of what Moses saw with the prospect from the height which he describes. (*Nation*, May 19, 1898.)

SYRIA

Inscriptions of Palmyra. — In *C. R. Acad. Insc.* 1898, p. 157, is an account of inscriptions from Palmyra collected by E. Bertone. Of the sixty-seven inscriptions, fifty-one are already published. One Hebrew inscription is new, as are eleven Greek inscriptions. Of the latter, four are of real interest.

ASIA MINOR

A JOURNEY IN NORTHWESTERN ASIA MINOR.—In the *Sitzungsber. d. Berl. Akad. d. Wiss.* 1898, pp. 531-555, is an account by Walther Judeich of a 'Journey in Northwestern Asia Minor' in the summer of 1896. The journey extended from the Dardanelles to Pergamon, and in the direction of Broussa to the Kara Dag. Its purpose was topographical, and, as a result, the map of the regions traversed has been corrected in many particulars and about sixty new places have been added to it. The sites of several ancient cities are discussed. Scepsis was proved by an inscription to have been at Kurshumlu Tepe, about two hours travel east of Bairamitch. The article has fourteen illustrations.

LYCIA.—**A Bilingual Inscription.**—In the *Jahreshefte d. Oesterr. Arch. Inst.* I, 1898, pp. 37-42, R. Heberdey publishes an inscription from the Lycian city Isinda not far from Antiphellus. The inscription is in bad condition, not more than one-third of the Greek part being legible. Enough remains to show that the city was organized in Hellenic fashion, and that this inscription records a decree relating to a festival in honor of some god. The inscription in the Lycian character appears not to be a translation of the Greek. The Greek was apparently longer than the Lycian. In the Lycian text the name *Qeziqua* appears four times. This name is known as that of members of the dynastic house of Harpagus. Possibly *Qeziqua* and the people of Isinda entered into an agreement in respect of a festival and recorded their respective obligations in their respective languages.

PHRYGIA.—In *J.H.S.* XVIII, pp. 81-128, J. G. C. Anderson continues from XVII, pp. 396 ff. his paper entitled 'A Summer in Phrygia,' which contains nearly seventy inscriptions besides an investigation of the topography of the country along the commercial highway of the Empire from *Apameia* to the southeast corner of Phrygia. The author notes the failure of Graeco-Roman culture to displace the native language and civilization.

PERGAMON.—**A Seal Ring.**—In *Berl. Phil. W.* April 9, 1898, P. N. Papageorgiu publishes the following inscription of a stone evidently intended for a ring. It was found in Pergamon. Φύλαξ ἀναχώρ(ε)ι ἀπὸ ζώντων δαίμονίων καὶ ἀπὸ νε(ρ)ι(τ)έρων.

EXCAVATIONS AT MILETUS.—The authorities of the Prussian museums have received the Sultan's permission to undertake excavations in the town of Miletus. They are expected to begin next autumn, under the supervision of the "Museumsdirektor," Dr. Wiegand. (*Athen.* April 9, 1898.)

EPHESUS.—**Austrian Excavations.**—In the *Jahreshefte d. Oesterr. Arch. Inst.* I, 1898, *Beiblatt*, pp. 53-82 (3 figs.), are reports by O. Benndorf and R. Heberdey on the excavations at Ephesus (reprinted from *Anzeiger d. phil.-hist. Cl. d. k. Akad. d. Wiss. in Wien*, 1897, No. 5-6, and 1898, No. 7-8). Benndorf's report describes the beginning of the undertaking and the discoveries up to the end of the year 1896. This includes a general survey of

the site, excavations near the temple, the discovery of a large building near the Roman harbor, the beginning of excavations at the "Marmorsaal," which was afterwards seen to be the agora of the early imperial times, the discovery of numerous fragments of sculpture, as well as the fine bronze statue of a nude youth and a marble group of a boy with a duck, and a study of the mosque of Ayasoulouk (cf. *Am. J. Arch.* 1897, p. 335). An inscription shows that the mosque was built by Sultan Isa I of Aidin, and the inscription was set up January 13, 1375. Heberdey's report continues the account through the year 1897. The "Marmorsaal" proved to be a market-place or agora consisting of a court about 70 m. square, surrounded by a colonnade and a number of rectangular apartments, and entered by a finely decorated propylaeum. Many kinds of fine marble were used for incrustation. The building was burnt, probably by the Goths in 263 A.D. An inscription on a pedestal dates the structure at least as early as the proconsul P. Calvisius Ruso (84-87 A.D.). After the fire of 263 A.D. the building was only partially restored. Parts were gradually removed, and parts were used for purposes for which they were not originally intended. Several inscriptions and fragments of sculpture were found; among the latter, parts of an extensive relief of the early imperial period. Excavations were begun at the theatre, which was apparently built at the foundation of the city, altered in the middle of the second century after Christ, and subsequently repaired. The scene-buildings were in part excavated, and were evidently two stories in height. A detailed explanation of them will be possible only after the completion of the excavations. Several pieces of sculpture were found, among them a statue of Nemesis-Tyche and a bearded male head of the third century after Christ, remarkable for a head-band adorned with small beasts. Fragments of similar busts were found in 1896 in the agora. An interesting inscription is a letter of the emperors M. Aurelius and L. Verus ordaining that certain statues of previous emperors should not be re-dedicated to the writers, but should retain the original names. On the hill above the theatre remains of what may have been a *tropaeum* were found. Upon a square foundation, 8 m. in length and breadth, stood a circular structure in two stories, the first of which was surrounded by twelve Doric half-columns, while the second was an Ionic peripteros with twelve columns. In both orders, especially the Ionic one, several details are peculiar. If the building was really a *tropaeum* it may have been erected after the victory at Cyme in 133 or 132 B.C. The remains of the ancient water-works were also investigated during the year 1897.

THE HIGH SERVICE WATER-WORKS OF LAODICEA AD LYCUM.—The ancient water-supply of Laodicea has been traced to springs in the plain of Denizli, lying between the city and Mt. Salbacus, on a higher level than the Acropolis. The water was carried in a covered channel, partly raised on arches, through a range of low hills, at the edge of which stood the filtering basin; and then in a zig-zag curve across a depression, whose lowest point is 42 m. below the summit of the city, by

means of a double, water-tight conduit, consisting of two rows of perforated square stone blocks. They lead to a tower, from which the water was distributed in terra-cotta pipes. At various points in the city are supply basins, in one of which the openings for pipes of various shapes and sizes are found. A section of a cylindrical marble pipe has been found; also blocks with two perforations, and blocks with elbow-shaped holes. Funnel-shaped inspection-holes, with an occasional stopper in place, occur in the main conduit at very short intervals, owing to the tendency to stoppage from sediment. The construction must go back to the Hellenistic epoch, since it was essential to the existence of the city from the first. The copious springs of Denizli probably mark the site of the older Diopolis or Rhoads, as they do that of the mediaeval and modern successor of Laodicea. (G. WEBER, *Jb. Arch. I.* 1898, I, pp. 1-13; 1 plan; 18 cuts.)

BULGARIA

A JOURNEY IN BULGARIA.—In the *Jahreshefte d. Oesterr. Arch. Inst. I*, 1898, *Beiblatt*, pp. 51-54, is reprinted (from the *Anzeiger d. phil.-hist. Cl. d. k. Acad. d. Wiss. in Wien*, 1898, No. vi) the second report of the Balkan commission, containing an account by E. Bormann and E. Kalinka of an archaeological journey in Bulgaria. The museum at Sofia is already remarkably rich in inscriptions. The same is true, though in less degree, of Philippopolis and Varna. Near Madara is a colossal relief carved in the rock. It represents a horseman with his dog, hunting a lion. The names inscribed appear to be Bulgarian (cf. *Arch.-Ep. Mitth.* XIX, p. 247). An enigmatical ruin near Aboba and Söjütlü was explained by Bormann as a Roman *castrum*. Adamklissi, and other places of interest in Rumania, as well as Bulgaria, were visited.

DALMATIA

KRUŠEVO.—*Denarii*.—In December, 1897, about one hundred and fifty *denarii* and *quinarii*, with some ornaments, were found in Kruševo, near Obsovazzo, the ancient Clambetae. The coins were scattered, but ninety-eight have been reunited, and are now in the museum of S. Donato. The oldest piece, Valeria No. 7, may have been struck before 200 B.C. The latest, Augustus 43, belongs to the year 2 B.C. Of the lost pieces the majority probably belonged to the years after Caesar's death. (M. GLAVINIĆ and W. KUBITSCHER, in *Jahreshefte d. Oesterr. Arch. Inst. I*, 1898, *Beiblatt*, pp. 83-84.)

SALONA.—*Roman Cistern*.—In the *Jahreshefte d. Oesterr. Arch. Inst. I*, 1898, *Beiblatt*, pp. 35-42 (3 figs.) F. Bulić describes a Roman cistern found near Salona. It is 11 m. long by 7.5 m. wide. It is built of limestone with hydraulic cement. The covering was supported by six piers in the middle and others along the walls. In the cistern was found a fragmentary relief

representing Neptune and Vulcan with an object between them which is explained as Vulcan's anvil. Vulcan is youthful and nude. In his left hand he holds hammer and tongs, in his right a torch. Neptune is draped and holds a trident. The work is not later than the fourth century after Christ.

GREECE

ATHENS. — **Semi-centennial of the French School.** — The festivities arranged to celebrate the fiftieth anniversary of the French School took place April 16-18, 1898. The archaeological congress which had been projected did not meet. The proceedings consisted of discourses and the receipt of congratulations. Two commemorative pillars in the front portal of the School, with a medal in bronze, were unveiled. Addresses were made by the Director of the School, M. Homolle, Dr. Kavvadias, Professor Dörpfeld, M. Max Collignon, and by the French minister at Athens, M. D'Ormesson. M. Homolle announced that the idea of the international congress of archaeologists was not given up, that there was talk in France of the founding of a branch of the French school of archaeology in Athens itself for the convenience of other nations who spoke French, and that Andreas Syngros, the rich Greek to whose generosity is due the building of the museum at Olympia, had determined to supply the means for the erection of a museum at Delphi. (S. P. LAMBROS, *Athen*, June 11, 1898. Cf. R. B. RICHARDSON, the *Independent*, June 23, 1898.)

Monument to Professor Merriam. — It is proposed to erect a monument in Athens, over the grave of Professor Merriam. The form chosen is that of a short stele, the design for which was drawn by Edward L. Tilton. The face of the stone is to bear the dates MDCCCXLIV and MDCCCXCV and the inscription

AUGUSTUS CHAPMAN MERRIAM

Ὅς ποτ' ἐν Ἑσπερίῃ σοφίης πρόμος Ἀθίδος ἦεν,
Ἀθίδι δ' αὖ σοφίης ὄρχαμος Ἑσπερίης.
Γαῖα μὲν Ἀθίς ἔχει τύμβον δὲ περιστέφει ὥδε
Κοινὸς ἀφ' Ἑλλήνων Ἑσπερίων τε πόθος.

Erected by members of the Archaeological Institute of America

The inscription on the back is as follows:

A.C.M.

Professor of Greek Archaeology and Epigraphy at Columbia College in the city of New York; at one time Director of the American School of Classical Studies at Athens. Sicyon. Icaria. Stamata. Born at Locust Grove, Lewis County, N.Y., May 30, 1844. Died at Athens, January 19, 1895.

The Greek verses are by Professor E. A. Gardner, who was Director of the British School at Athens at the time of Professor Merriam's death. The monument is to stand close beside that erected over the grave of Dr. Lolling, in the cemetery not far from the Ilissus.

Austrian Archaeological Institute.—The Secretaries (in charge) of the Austrian Institute at Athens are Dr. Reichel and Dr. Wilhelm. It is reported that Dr. Reichel and Professor Dörpfeld are to join in excavations in Ithaca. (*Berl. Phil. W.* March 12, 1898, p. 349.)

Restoration of the Parthenon.—In *Berl. Phil. W.* April 23, 1898, is a notice from the *Reichsanzeiger* of the beginning of actual work on the Parthenon. Spoiled blocks of marble are to be replaced by new ones. The engineer in charge is Mr. Balanos. The expenses are borne by the Greek Archaeological Society.

German Archaeological Institute Notes.—The spring archaeological excursions of the Athens branch, omitted in 1897 on account of the war, were resumed in 1898. The "Peloponnesian trip," in which the numbers varied between twenty-eight and fifty, included for the first time, besides the visit to Delphi, a day at Ithaca, which was most profitable. Both ends of the island were visited, but no certain remains of Mycenaean times were found.

In the Aegean trip about forty persons, of six or more nationalities, took part. In nine days (May 4-12) the party visited Sunium, Marathon, Eretria, Oropus, Rhammus, Thoricus, Andros, Tenos, Myconos, Delos, Paros, Naxos, Santorin, Melos, Poros, and Aegina. At Melos they saw the English excavations, which include a Mycenaean settlement over the remains of older buildings, and also the town of Melos with its theatre. On Aegina, besides the temple of Athena, they visited the temple of Aphrodite near the town, and Stais's excavations.

Twenty gentlemen afterwards accompanied Dr. Dörpfeld to Troy, and heard lectures for three days on the various settlements of the hill, especially the Sixth City (Homeric Troy), and on the plain of the Scamander. Bunarbashi was also visited. (*Arch. Anz.* 1898, II, pp. 143 ff.)

Papers read at the German Institute at Athens.—In *Berl. Phil. W.* March 5 and 12, 1898, reports of papers are continued (from February 26) by Chr. Belger (?). The account by Rubensohn and Zahn of the discovery of early graves at the Areopagus, the discussion by Svoronos of the arrangement of seats in the theatre of Lycurgus, and Ziller's views concerning the lighting of Greek temples through the roof are given in brief abstracts. The inscription concerning the relations of Athens and Clazomenae about 410 B.C. (*Am. J. Arch.* 1898, p. 184) is described; the discovery of Mycenaean remains at Thebes and Dörpfeld's investigations at Megara are briefly noticed.

A Re-discovered Inscription.—In *Cl. R.* 1898, p. 233, G. C. Richards announces that Mr. C. N. Brown of the American School of Classical Studies has discovered, built into the southern wall of the Acropolis, "upside down and only a few courses above the rock, about half-way between the corner of the Nike-bastion and the S.W. angle of the Parthenon" the inscription *C.I.A.* ii, 3, 1263, which Koehler could not find. It is *στοιχηδόν* and reads:

Κεκροῖς παῖδ...
Κτήσιππος Χαβρ...
ἐχορήγει Δα...

The inscription is of the fourth century B.C., and so far as the letters are concerned may well be before 355 B.C. If that is the case, no inference can be drawn from this inscription as to the success of Demosthenes in his speech against Leptines.

Activity of the Greek Archaeological Society in 1897.—In the *Πρακτικά τῆς ἐν Ἀθήναις Ἀρχαιολογικῆς Ἑταιρείας* for 1897, accounts of the following excavations and other work performed by the society in 1897 are given: at Athens the north side of the Acropolis was excavated, excavations were carried on beside the Ilissus, the site of the Asclepieum was cleaned and put in order, excavations in the outer Ceramicus were completed, the northwest corner of the Olympieum was examined, excavations were carried on at the hill of Munichia in Piræus, at the temple at Sunium, at Eleusis, at Thermion in Aetolia, at Eretria, in Paros, at Mycenæ, at Epidaurus, and at Lycosura. The repairs of the Parthenon were begun and the restoration of the mosaics of the monastery at Daphne was completed. The results of the excavations, so far as they are important, are given elsewhere in this Journal.

Excavations beside the Ilissus.—Excavations carried on in 1897 by A. N. Skias resulted in uncovering what is left of the foundations of the Ionic temple described and published by Stuart and Revett, *Antiquities of Athens*, Vol. I, pp. 7 ff., Chap. II, pls. 1-8. The remains are at the foot of the hill upon which a windmill stands, and are hardly more than sufficient to enable one to determine to what building they belong. No architectural members were found, nor any inscription showing to what deity the temple was dedicated. Such inscriptions as came to light are of late date and fragmentary. Many tombs were found and opened. They appear to be pagan tombs of the second or third century after Christ. A fragment of relief, which may have belonged to the frieze of the temple, has a representation of two skin bags and beside them a human foot. The bags may perhaps have some connection with the worship of Boreas, as Aeolus is sometimes represented with bags beside him. Two fragments of a relief with a curved surface appear to have belonged to an altar. On one of them is the goat's leg of a Pan. Another fragment of relief represents the lower part of a seated figure interpreted as Zeus Philios or Melichios. (A. N. SKIAS, *Πρακτικά τῆς ἐν Ἀθ. Ἀρχ. Ἑτ.* 1897, pp. 73-85; pl.)

CORINTH.—**The Synagogue of the Jews.**—In the *Independent*, May 5, 1898, is an article by R. B. Richardson in which he tells of the discovery at Corinth of a marble block with the inscription . . . ΑΓΩΓΗΕΒΡ, which he interprets as *συναγωγή Ἑβραίων*. He believes that this stone in all probability came from the synagogue in which the Apostle Paul "reasoned every Sabbath and persuaded the Jews and Greeks" (Acts 18:4).

The Fountain of Pirene.—In the *Independent*, June 9, 1898, R. B. Richardson briefly describes the excavations at Corinth and their results, especially referring to the discoveries at Pirene. These he describes more at length in the *Nation* and *New York Evening Post* of June 9, 1898. The fountain with its façade of two stories has been discovered after many difficulties. When completely excavated it will rank with the temple and the

acropolis as a thing to visit, but its chief importance—aside from its interest as an example of ancient water-works and the architecture therewith connected—is topographical. For now that the position of Pirene is known it is possible to follow the course of Pausanias at Corinth and to form a good conception of the topography of the city.

DELPHI.—The Rescue of Alexander.—One of the most interesting of the recent discoveries of the French School at Delphi (*B.C.H.* XXI, pp. 598–600) is the inscription of eleven lines placed on the celebrated work of Lysippus and Leochares, representing the rescue of Alexander by Craterus when the monarch was attacked by a lion during a hunting expedition. The group is later than 320 B.C. since Craterus did not live to see his votive offering. The inscription begins as follows:

Ἵως Ἀλεξάνδρον Κράτερος τάδε τῶπόλλων
ἠΐξατο τιμαῖς καὶ πολὺδοξος ἀνὴρ·
στάσσει, τὸν ἐμὲ μεγάροις ἐτεκνώσατο καὶ λίπε παῖδα,
πᾶσαν ὑποσχέσιν πατρὶ τελὼν Κράτερος.

Of the group itself nothing remains.

ELEUSIS.—Excavations.—Excavations at Eleusis conducted in 1897 by A. N. Skias for the Greek Archaeological Society, resulted in showing that in the earliest times the river flowed much nearer the hill than in historical times, and continued to change its course, moving farther and farther from the hill. Certain parts of ancient buildings unavoidably removed or injured were restored. A fragment of a red-figured lecythus was found near the Telesterium with the inscription ὁ παῖς καλὸς in Attic letters. Much work was done in putting together fragments of vases and reliefs in the museum. (A. N. SKIAS, *Πρακτικὰ τῆς ἐν Ἀθ. Ἀρχ. Ἐτ.* 1897, pp. 86–93; 105–107.)

ERETRIA.—Tombs.—At a meeting of the Parnassus Society, February 21, 1898, Kuruniotis spoke of his excavations of the vaulted grave chamber in Eretria. It was 2.61 m. broad and 2.80 m. long, and had a small outside *dromos*. The grave chamber contained five sepulchral structures of marble, two of these in the shape of a bed, two others like chairs, and the fifth in the form of a chest. These bore inscriptions of Roman date which point to the conclusion that the people buried there were related to one another. The grave chamber was evidently in use for at least two generations. The walls were covered with chalky stuff and adorned with paintings, crowns, a lyre, and a sword, which last also seem actually to have hung on nails upon the wall. The walls of the *dromos* were also covered with a chalky material. Grave chambers of arched form have been discovered elsewhere in Greece, especially in Corinth, Megara, Eleusis, and Delphi, but none of these are like the Eretrian tomb. The construction of the tomb and the objects found in it are more like those of the Cimmerian Bosphorus, and partly analogous to the discoveries at Pompeii. The objects found consist of bronze urns and terra-cottas. The tomb had been

opened and robbed before the present excavation. Of special interest are two shields of terra-cotta with colored relief and gilded rings. An inscribed gold ring and a marble slab, which apparently exhibit an Asiatic deity, were also found. The deity wore a tiara on its head, and near it are a griffin or lion, and an ox or horse. Near the grave chamber a square chamber of brick has been discovered which is 3.50 m. broad and 4.00 m. long, and about 3.50 m. high. It had no door and was covered from above. The purpose of this chamber is not clear. (S. P. LAMBROS, *Athen.* March 3, 1898.)

Inscriptions.—In 'Εφ. 'Αρχ. 1897, pp. 143–164, Kurumiotis publishes twenty-six inscriptions from Eretria. Most of these are mere names inscribed upon tombstones. No. 1 is a long list of Eretrian soldiers with their demoties added, belonging to the early third century B.C. No. 2 is a shorter and more fragmentary list of similar nature. No. 3 reads Διὸς Ὀμ(ο)λωϊο(ν). The epithet has hitherto been known from Thessaly and Boeotia. Nos. 5, 6, and 7 are metrical epitaphs of the end of the sixth or beginning of the fifth century B.C. In No. 5 the form ἐκάλυψεν for ἐκάλυψεν occurs. An inscription from Arte, near Menidi, is added. It reads αἰνετον ('Ἐπαινέτον?), the ε having the form ζ.

MELOS.—**Excavations of the British School.**—*The Hall of the Mystae*, a Roman building similar to Dörpfeld's Baccheion at Athens, was a long, narrow structure with seven columns along each long side, walls and ceilings heavily decorated with stucco, and a fine mosaic pavement in five panels. In the most elaborate of the panels, immediately in front of a sort of recessed chapel at the east end, the vine motive, so common a symbolic subject in both classical and Christian decoration, is treated with considerable originality. It has its nearest parallel in a Christian basilica in Algeria, dated 324–340, and it seems to be a link between the North African work, which was at its best in the second and third centuries, and the Syrian, in the fifth and sixth. The second panel, with fish swimming in a circle and a much-condensed motto, μόνον μὴ ὕδωρ, 'they only lack water,' also reminds one of North African pavements. The geometric patterns of the other spaces, with the simplest one next the entrance at the west end, and also the wide scroll and wheel borders, are like other late provincial work in Gaul, Britain, etc.

A herm-statue of a hierophant, erected by the Mystae, a coarse piece of work, the head of which has been at Athens for several years, was found by the niche in which it had stood, at the northeast corner of the hall. It shows the priest in the character of the divinity whom he served, and shows a type of Dionysus common in the Cyclades, which may have originated in the bronze statue by Praxiteles in the temple on Andros. A bust of Aurelia Euprosia, a still poorer work of the early third century, was erected to a benefactress, and perhaps officer, of the society. A rude relief of the Tyche of Melos, on a column, has been used by Furtwängler in discussing the Melian Aphrodite.

The inscriptions of the last two pieces are late, with Σ and Ω for Σ and Ω . The inscribed base by which the place was recognized as dedicated to the worship of Dionysus Trietericus was published in the *J.H.S.* 1897, II. The society of worshippers, the Mystae, was one of the numerous associations similar to the Iobacchi at Athens, whose constitution and the minutes of one of whose meetings have been found. One of the Melian inscriptions tells of a body within the society, the *περιβόμοι*, who were perhaps the officers. The discovery of the hall is an important addition to our knowledge of such associations. (R. C. BOSANQUET, *J.H.S.* 1898, I, pp. 60-80; 3 pls.; 8 cuts.)

THEBES. — Mycenaean Tombs. — In the autumn of 1897 three Mycenaean tombs at Thebes were excavated by D. Philios for the Greek Archaeological Society. They are described by him in detail in the *Πρακτικά τῆς ἐν Ἀθ. Ἀρχ.* 'Er. 1897, pp. 94-104. The tombs were not rich, and had evidently been opened long ago, but the objects found in them, as well as the character of the tombs themselves, prove them to belong to the so-called Mycenaean civilization. Thebes must now, therefore, be added to the list of the places where that civilization existed.

THERMON. — Doric Temples. — In the excavations conducted by the government at Thermon, in Etolia, a Doric temple, built apparently of crude brick, has been discovered. It had a frieze and pediments of terracotta, with painted representations of men and women in various groupings. Many slabs were found broken into pieces, which, however, can easily be put together. There was also found a great stoa 180 m. long. Besides this, various inscriptions of great value were discovered. (*Atlantis*, July 1, 1898.)

ITALY

TIRIOLO. — Coins of the Bruttii. — In *Not. Scavi*, 1898, pp. 174-176, E. Gábrici describes a treasure of coins found in 1897 at Tiriolo. The whole number was originally 731. The writer examined 358. Of these, 324 were drachmae with the legend $\text{BPETTIO}\Omega\text{N}$, 14 Punic drachmae, 19 triobola with the legend $\text{BPETTIO}\Omega\text{N}$, one a Punic triobolon. 356 coins are described which were sold before the writer knew of the discovery. Of these, two were drachmae with the legion $\text{BPETTIO}\Omega\text{N}$, three triobola with the same legend, 329 Punic drachmae, two Punic triobola. Evidently Punic coins were current along with the Greek coins of southern Italy at the time of the Punic wars. (Cf. *Rend. Acc. Lincei*, 1898, p. 225.)

CALCIANO. — Vases and Tombs. — In artificial grottoes near the church and the ruins of the castle of Santa Caterina at Calciano, in Lucania, fragments of coarse pottery, some of which are adorned with geometrical figures, have been found. In Roman tombs in neighboring places, vases, a lamp, and a bronze helmet, all apparently of Roman date, have been discovered. Traces of Roman structures are also visible at Amendelara. (V. DI CICCO, *Not. Scavi*, 1898, p. 220.)

TRICARICO.—**Various Ancient Remains.**—In the region of Tricarico, in Lucania, remains of city walls, tombs, and small objects of terra-cotta and bronzes have been found. An inscription in Greek letters, but in a local dialect, is published. At the place called San Felipo are ruins of a Roman villa. (V. DI CICCO, *Not. Scavi*, 1898, pp. 218-220.)

POMPEII.—**Excavations in April, May, and June, 1898.**—In April the excavations in *Regio VIII*, *Insula II*, yielded several objects of comparatively little interest. Perhaps the most interesting is an inscription mentioning *M. Lucretius Dec(idianus) Rufus*, already known from *C.I.L. X*, Nos. 788, 789, 851. In *Regio VI*, *Insula XV*, a mosaic floor was found, in the centre of which is a panel containing a portrait of a young woman (cut). The workmanship is excellent. Various objects of bronze, glass, terra-cotta, bone, and iron were found. In May the excavations in *Regio VIII*, *Insula II*, west of the Basilica, were continued. Some remains of buildings and fragments of inscriptions came to light. May 25 an ideal head of greenish blue glazed Alexandrian porcelain was found (2 cuts). The hair is long, parted in the middle, and gathered in a knot at the back of the head. The eyes were probably of some other material, as the sockets are now empty. The height, including the neck, is 0.155 m. The excavations in June brought forth nothing of importance. West of the basilica great blocks of stone and the unfinished base of a column were found; in *Reg. VI*, *Ins. IV*, No. 11, a small head of Omphale and one of a satyr. The excavation of the so-called *Forum venale* has been finished. In *Reg. IX*, *Ins. III*, some of the plaster having fallen, the following inscription in red letters appeared:

A · VETTIVM · CAPRASIVM

FELICEM · AED · V · A · SACR · P · P · VICINI · ROGANT

(A. SOGLIANO, *Not. Scavi*, 1898, pp. 171-174, 192-195, 256-257; cf. *Rend. Acc. Lincei*, 1898, pp. 225, 249.)

Excavations in Insula VI, 15.—In *Röm. Mith.* 1898, pp. 3-59, A. Mau describes the results of the excavation of *Insula VI*, 15. This is the *Insula* in which is the house of the Vettii, described by Mau, *Röm. Mith.* 1896, pp. 3 ff. A great part of the *Insula* has now been laid open. It consists, with one exception, of a mass of small houses. So far as concerns the decorations, all the four styles are represented. The most important of the newly discovered wall-paintings in this quarter are an Artemis and Apollo in one house; in another, Selene with Eros and Endymion, Artemis and Zeus, Heracles and Omphale; in a third, two female figures, one holding a scroll. The most richly decorated, from an artistic point of view, are houses marked 7 and 8. Here were found three river landscapes, Perseus (with the head of Medusa) and Andromeda, Paris and Helen, Cupids, Aphrodite, and Dionysus with the thyrsus. One painted wooden tablet has been found. The number of inscriptions and *graffiti* was unexpectedly meagre, and it is noticeable that amongst the few inscriptions in this quarter not one is in Greek. A considerable quantity of house utensils and of small clay figures

used as garden decorations came to light. Mau describes the houses and paintings in detail, gives lists of minor objects discovered, and publishes several inscriptions, none of which appear to be of especial importance. Seven cuts give sections of houses, and one a plan of a *sacellum*. Pls. i, ii give a plan of the excavated area.

CUMAE.—**Figurines for Devotiones.**—In the necropolis of Cumae a tomb has been excavated, which contained, together with the remains of burnt bones, eight rough *figurini* of unbaked earth with a Greek name of a man or woman inscribed twice on their surface. They seem to have served for that magic rite which was called by the Romans "devotiones," and was commonly used in order to consecrate hated persons to the infernal divinities. (*Athen.* March 26, 1898.)

CONCA.—**Discoveries in the Territory of the Ancient Satricum.**—In tombs at Conca many vases and other lesser antiquities have been found. The vases are for the most part proto-Corinthian and Corinthian lecythi, also oenochoe and bombylii, as well as amphorae and *tazze* of black ware. The Corinthian oenochoe and the black *tazze* are the most numerous. The most interesting vase is a Corinthian oenochoe adorned with a row of animals, including two horses accompanied by men. An important object is a strip of thin gold which still holds a human tooth. A cap of gold is in the middle of the strip. This doubtless served to protect a defective tooth or took the place of a missing one. The strip of gold was then fastened about four other teeth, two at each side of the cap. (R. MENGARELLI, *Not. Scavi*, 1898, pp. 166-171; 2 cuts; cf. *Rend. Acc. Lincei*, 1898, p. 225.)

OSTIA.—**Fountain and Sculptures.**—At Ostia some new archaeological discoveries have been made on the road leading from the barracks of the *Vigiles* to the ancient theatre. They consist of remarkable brick constructions, near which is to be seen a well-preserved public fountain with a bronze dolphin, originally used for the water-spout. Several marble sculptures were scattered here and there on the place. Amongst them a small headless statue of Victory is to be noted, as also a portrait of an unknown person belonging, as can be judged from the style, to the end of the second century A.D. (*Athen.* March 26, 1898.)

ROME.—**Recent Discoveries.**—In the *B. Com. Roma*, 1897, pp. 307-316, G. Gatti gives an account of recent discoveries in Rome. He publishes the text of twenty-eight inscriptions, none of which appears to be of great importance. Eight of these are on amphora handles. A painting of the nativity, ascribed to the late fourteenth or early fifteenth century, was found in the Piazza di San Pietro in Vaticano. In other parts of the city remains of early walls, a piece of mosaic, fragments of vases, and several tombs were found.

Excavations near S. Paolo.—The work on the left bank of the Tiber, near S. Paolo, was continued in May. Remains of columbaria were found, with numerous funerary inscriptions. Twenty-two of these are published.

On a clay lamp is the stamp ERACLID. A marble cippus, in memory of a priestess of Isis, represents her in ritual attire. An ossuary of Oriental alabaster has an inscription twice repeated. These excavations will throw light upon topographical questions, especially upon the course of the Via Ostiense, which appears not to have had the same position as the present road, but to have crossed what is now the site of the basilica. (L. BORSARI, *Not. Scavi*, 1898, pp. 185-191. Cf. *Rend. Acc. Lincei*, 1898, p. 248.)

On the Via Ostiense, back of St. Paul's, has come to light a line of columbaria, of which two are well preserved, though robbed of their contents. The larger one, with thirty-seven niches on the first floor, has walls of white plaster, with red ornamentation. The mosaic pavement of the upper story exists, but the walls have been, in large part, destroyed. The smaller columbarium has sixteen niches; the side opposite the entrance represents a small temple. Several brick stamps, hitherto unknown, were found in the excavations. — In the works at the same place, sixty-one new sepulchral inscriptions are recorded, on slabs, stelae, cippi, and urns, five of them being Christian inscriptions. A number of small objects of terra-cotta and glass have been discovered. — In the corresponding works on the right bank of the Tiber, on the Via Portuense, have appeared the remains of a large building of brick and opus reticulatum. The brick pilasters of the entrance are preserved, as well as two huge consoles covered with stucco, representing Harpies. Besides other things, there have been found fragments of a large marble altar and a marble basin; a fragment of a terra-cotta antefix, with the head of a woman elegantly modelled in high relief, showing traces of colors; terra-cotta slabs with figures in relief; and several sepulchral inscriptions. (L. BORSARI, *Not. Scavi*, 1898, pp. 240-256.)

Funerary Inscriptions. — In *Not. Scavi*, 1898, pp. 163-166, G. Gatti mentions the discovery of an ancient pavement in the Via Rasella, and some architectural fragments in the Via dei Burro, and publishes twelve funerary inscriptions, most of which are fragmentary. One is in Latin and Hebrew. The most interesting mentions *M. Aurel(ius) Thallus v(ir) e(gregius), proc(urator) sacrar(um) cognit(ionum)*. This was seen in the last century by Ginanni and published by Muratori (*Thes. Insc.* p. 680, 7). It has been declared a forgery (see Hirschfeld, *Röm. Verwaltungsgesch.* I, p. 209, note 2; *C.I.L.* VI, par. 5a, No. 3429), but is now seen to be genuine (cf. *Rend. Acc. Lincei*, 1898, p. 243; also p. 224).

Objects discovered on the Esquiline in 1545. — In *Röm. Mith.* 1898, pp. 90-92, Ch. Hülsen publishes from a manuscript a list of sixty-nine objects found in 1545 in the garden of San Biagio, near San Pietro in Vincoli, at Rome. He suggests that some of them may be identified, perhaps in the Farnese collection in Naples.

A Tomb, Inscriptions, and a Bust. — In a pozzolana pit on the Via Latina, the foundation of a large tomb has been discovered, consisting of five huge tufa blocks, on three of which is the inscription, *s EMPRONIE*; also two sepulchral inscriptions and a marble head of Ariadne or a Bacchante. (L. BORSARI, *Not. Scavi*, 1898, pp. 240 ff.)

Bust of Homer; Head of Hercules.—In *Not. Scavi*, 1898, p. 240, G. Gatti reports that a bust of Homer has been restored from marble fragments found in a modern wall near the hospital of S. Giovanni in Laterano. Also, that in the works at the Policlinico, besides less important objects, a marble head has been found, that seems to have belonged to a statuette of Hercules.

Purchase of Etruscan Antiquities for the Vatican.—Pope Leo XIII. is said to have purchased for the Vatican from Signor Falcioni, of Viterbo, his collection of Etruscan antiquities. (*Athen.* June 11, 1898.)

AREZZO.—Excavations.—At Arezzo, near the cathedral, an ancient well has recently been found and excavated. Into its side opens a line of pipe,—an indication of the custom of supplying a number of wells from a central reservoir. At a depth of 5 m. were found architectural fragments of sandstone, travertine, and terra-cotta, probably belonging to a temple of the third or second century B.C. Then came small votive objects of terra-cotta, vases of a shining black ware, and four uncial *asses* of the first half of the second century B.C. Finally, at the bottom, a calf's skull and a young stag's skull and ribs. These last are evidently remains of a consecrating sacrifice performed when the well was ready for use. The vases are offerings for the purification of the water. The well appears to have been used for only a brief period. The presence of the architectural fragments shows the early destruction of at least a part of the town. (G. F. GAMURRINI, *Not. Scavi*, 1898, pp. 238–240.)

CASTELVECCHIO SUBEQUO.—A Record of Buildings.—The following inscription has been recently discovered at Castelvecchio Subequo engraved on a slab, of the ordinary stone of that region, measuring in metres, 0.40 x 0.50 x 0.28.

The inscription as given and supplemented by A. de Nino is:

Q · OCTAVIVS · L · F · *Sagitta quinq. ii?*
SACRAS · BASILICAS · *restituendas*
ET · NOVAS · FACIENDAS *item forum?*
REFICIENDVM · VIAM *que ad templum*
ROMAE · ET · AVGVSTI · CA...curavit

Not. Scavi, 1898, p. 75.

CESI.—Tombs and Other Remains.—At Cesi, near Terni, four Roman tombs, made of tiles, have been found, and others are believed to exist. In the same locality are considerable remains of an ancient building, and, below the ground, blocks of travertine, which were probably part of the foundation of an ancient road. There are other remains in this district, which is one well worthy of study. (N. PERSICHETTI, *Not. Scavi*, 1898, pp. 236–237.)

GUALTERI. — Bronze Bust. — In *Not. Scavi*, 1898, pp. 134-135, E. Brizio publishes (cut) a small bronze bust representing a satyr with a wreath of large leaves. The head is turned upward and toward the left, the tension of the muscles producing an expression of grief or pain, such as is frequent in works of Alexandrian art. The eyes were no doubt originally of glass paste.

NEPI. — Inscribed Cippus. — In *Not. Scavi*, 1898, p. 184, G. Gatti publishes, from a marble cippus found near Nepi, the inscription *L. Iulius | L. Iuli mercatoris | lib. Antigonus*.

MONTEERRUBIANO. — A Roman Villa. — At Monterrubiano, in Picenum, have been discovered a mosaic floor, portions of walls, and other fragments of a villa of the Roman period. (G. GABRIELLI, *Not. Scavi*, 1898, p. 237.)

ORVIETO. — Etruscan Walls and Other Remains. — Riccardo Mancini announces from Orvieto the discovery, near the centre of the town, of a piece of tufa wall, in the late Etruscan style. Near it were found fragments of large terra-cotta amphorae and of bucchero vases; also a piece of painted terra-cotta wall decoration. A short distance away other terra-cotta fragments appeared, of the same Etruscan style, but showing a strong Greek influence. Mancini thinks that these remains indicate a temple or sanctuary of the second or third century B.C. in this locality. In the same part of the town has been found a well with traces of walls in the style of the tombs of the necropolis. — (*Röm. Mith.* 1898, p. 192.)

PIANSANO. — Travertine Urn with Etruscan Inscription. — In *Not. Scavi*, 1898, p. 183, G. Pellegrini publishes an Etruscan inscription on an urn seen in 1897 near Piansano. The inscription reads, *Larth: plesnas | larisae*. It is only the third Etruscan inscription known from this locality. (Cf. *Rend. Acc. Lincei*, 1898, p. 248.)

PITIGLIANO. — Vases and Inscriptions. — Forty-seven vases have been found, the greater number coming from tombs discovered in the vicinity. They represent different periods from the Villanova period to the sixth century B.C. The most noticeable are:

(1) Spheroidal vase with long, tapering neck, flaring mouth, and funnel-shaped foot. It has two handles: one short and horizontal, the other curiously formed of four upright parts terminating in a little cup. The vase is decorated on neck and body with raised ribs.

(2) A crater without foot, with broad mouth. There are four flat handles, which are decorated at each end with three great studs like nail-heads. From the handles must have hung rings of terra-cotta. It is an imitation of a metal vase with studded handles.

(3) A broken oenochoe with foot. Some pieces of the body, of the mouth, and of the two-ribbed handles are lacking. On the shoulder a circle of rays with the point downward is scratched. On the body are two

curious, rude horses, one of which is bridled and held by a man, only the upper part of whose body is visible.

(4) Vase in form of a Villanova ossuary, wanting two handles and with the mouth broken, of yellowish-red clay and covered with zones of red and reddish-brown, between which are decorations in the shape of groups of vertical and zig-zag lines, lattice-work, and round leaves with long stems. (Cf. a similar vase in GSELL, *Fouilles de Vulci*, tav. I, n. 4.)

(5) Fragment of a black-figured attic dish (*tazza*) of the kind called "ad oecchioni." On the inside are the body of a spotted animal, and the inscription: *Αὔκος καλός*. On the outside is represented a fight between two armed warriors. A third man, naked, has fallen behind the combatants. As to the "Lieblingsinschrift" *Αὔκος*, it is to be noticed that this is the first time that it appears on a black-figured vase.

Hitherto but one Latin inscription had been found in this neighborhood. Two more have been recently discovered. One, on a stone found in an old building, reads:

*D. M. | D. Furio restituto | IIII vir pro aedile | quaestori vulcen | tano
Furio optatus | Patri pientissimo F. C.*

The second inscription is on a tombstone, on the upper part of which are sculptured a flower, and two doves drinking from a vase, and the two letters *Q. IV.* (*Diis manibus*.) At each side of the stone is a vase, with long leaves in place of handles.

The inscription is:

*L. Densius E Esinu | sposuit coinx Val | eria brin cum . . . | O filios rosiri
be | ne merenti qui vi | xit an VMIX.*

(G. PELLEGRINI, *Not. Scavi*, 1898, pp. 50-58; 6 figs.)

Gold Stater of Philip II.—In *Not. Scavi*, 1898, pp. 140-141, G. F. Gamurrini describes a stater found at Pitigliano: Head of Apollo, laureate, to right. R) chariot moving toward the right, with charioteer; below *ΦΙΛΙΠΠΟΥ*. In the exergue a trident (HEAD, *Hist. Num.* p. 196, fig. 137). This coin, with others found elsewhere in Italy, shows that the coins of Macedon were the standard of value in Italy in the third and second centuries B.C., a fact which is further attested by Plautus, Varro, and Livy. (Cf. *Rend. Acc. Lincei*, 1898, p. 224.)

PITIGLIANO-FARNESE. — Excavations.—It had been hoped that traces of the *Fanum Voltumniae* would be found in the region of Voltone, but excavations at the *Chiusa del Tempio* show that the building was neither Roman nor Etruscan, but was in all probability a Christian edifice. Two tombs found, the one built into the wall, the other close to the wall, appear to be Christian. During the excavations many skeletons were found which may be those of the men who died in the battle of October 23, 1643, between the troops of the Barberini and the Tuscan troops. Roman tombs have been found at *Rimpantone* and *Fontanile di Valderico*. (G. PELLEGRINI, *Not. Scavi*, 1898, pp. 58-63; 2 figs.)

SARZANA.—**Discoveries at the Site of the Ancient Luni.**—Excavations at the end of 1897 near the ruins of the ancient church of S. Marco brought to light some walls, a piece of lead pipe once belonging to a fountain, some terra-cotta vases, mostly fragmentary, and fragments of architecture. These last are late works with Christian ornamentation. The inscriptions, fourteen in number, are late and fragmentary. They are published and the excavations are described by P. Podestà, *Not. Scavi*, 1898, pp. 179–183. (Cf. *Rend. Acc. Lincei*, 1898, p. 248.)

SOVANA.—**Etruscan and Latin Inscriptions.**—In the collection of R. Mancinelli at Pitigliano are the contents of some tombs found at Sovana in 1895. Among these are four inscribed terra-cottas. On the handle of an Aretine *askos* is the Etruscan word *atranes*, on a Roman lamp the inscription VIBIAN, on a fragment of a large plate three Etruscan characters, and on an Etrusco-Campanian cup two Etruscan letters. These inscriptions are published by G. Pellegrini, *Not. Scavi*, 1898, p. 181.

SPONGANO.—**Vases.**—In the possession of Mgr. G. Bacile at Spongano (Provincia di Lecce) is a large black-figured amphora (form 48, Furtw.). The pictures on the back and front are (1) a warrior bearing over his shoulder another dead or fainting warrior and accompanied by a woman, and (2) that scene of the Cyrenus myth in which Ares, about to attack the slayer of his son, is opposed by Athena, and Zeus interposes, armed with the thunderbolt. The artist apparently knew the story or a cyclus of pictures, from which he chose one scene. A very large and beautiful bronze vase, with handles ending in swans' heads, in perfect preservation, is in the same possession. (ENGELMANN, February meeting Berlin Arch. Gesellsch., *Arch. Anz.* 1898, I, pp. 50–52; 4 cuts.)

TERAMO.—**Remains of Roman Buildings.**—In investigating the church of S. Anna dei Pompetti, the ancient cathedral of Teramo, F. Savini found remains of Roman buildings, which he describes in *Not. Scavi*, 1898, pp. 137–140 (cut). The remains consist of walls, parts of simple mosaic floors, and channels for carrying off water, similar to those found in 1896 at Bene Vagienna in Liguria (*Not. Scavi*, 1897, p. 443). Some tombs, apparently of Byzantine times, were also found. Small objects discovered were a fragment of a terra-cotta antefix, a lamp, a piece of a bronze blade, a fragment of a vase, and a coin of Gordianus of A.D. 241. (Cf. *Rend. Acc. Lincei*, 1898, pp. 223 f.)

VETULONIA.—**City Walls and Tombs.**—I. Falchi reports in *Not. Scavi*, 1898, pp. 81–112 (20 figs.), the progress of excavations in the city and the cemetery during 1895–96–97. Old walls, aqueducts, tombs, coins, fragments of statues, pottery, glass, and amber, coins and household implements have been found, as well as a vast number of human bones. Many of these objects show the effects of fire. Among the objects especially described are: (1) A fine bronze club 1.09 m. high, undoubtedly belonging to a colossal statue of Hercules. It represents a huge staff, in imitation of

a juniper, with knots suggesting budding branches. At the top and in the middle are evidences of its having been fastened to the pedestal. (2) In the cemetery, two earrings of silver with scarabs and hieroglyphics of white paste. (3, 4, 5, 7) A horse's hoof in bronze with marks of junction with a pedestal, a female head, a female torso, and a male head with horns. The *Poggio alla Guardia* was explored in 1897, and the region was found to be literally covered with tombs. Many objects were found and are minutely described. Cuts are given: of a figure in bronze, of a tumbler resting backwards on hands and feet, with a ring for hanging on the upper side, of a curious shoe of bucchero ornamented with circles on the straps, of two bronze fibulae, and of several odd, doll-like figures.

New Discoveries in the Necropolis.—In *Not. Scavi*, 1898, pp. 141-163 (27 figs.), I. Falchi describes his excavations at Vetulonia from April 30 to May 15, 1898. At a place called Acquastrini a tomb was excavated which is called the *tomb of the lictor*, because in it was found an object like a double-headed axe with rods bound about the handle. Over the tomb were found numerous fragments of bronze adorned with linear patterns and the like, evidently from a chariot or wagon which had been offered at the tomb. Within the tomb were, among other things, seven gold fibulae, two bracelets, two gold spirals, a gold hairpin, and a necklace of gold beads. The fibulae are especially interesting, being adorned with rows of winged sphinxes and with conventional patterns. The head of one of the fibulae is formed by a beautifully wrought sphinx. The hairpin is also ornamented with fantastic animals, some of which appear to be winged dogs. These objects of gold were apparently not the property of the person buried in the tomb, who was evidently a man, but were deposited as offerings. The tomb had evidently been opened at some earlier time. At the Poggio di Belvedere two small chamber tombs and eighteen *tombe a pozzetto* were excavated. The objects found in them were of little interest, consisting of fragments of vases, small bronzes, and the like. The objects found at Vetulonia are deposited in the museum at Florence.

DISCOVERIES IN NORTHERN ITALY.—E. Brizio, in *Not. Scavi*, 1898, pp. 226-236 (8 figs.), announces the following discoveries in northern Italy: (1) At Castelfranco nell' Emilia, near Modena, in a terra-cotta vessel, forty-five pieces of copper of various weight, quadrilateral or wedge-shaped, some stamped with a branch in relief on one or both sides. Similar pieces have been found before in this region. They are not money, but pieces of copper for casting, and probably go back to the so-called Etruscan period of Certosa and Marzabotto. (2) On the estate of Luigi Brizzi at Castelfranco, the marble head of a laughing satyr, and a small bronze disc on which is well represented the front part of a horse, the legs in relief. (3) On the estate of G. B. Foresti at Quaderna, the ancient Claterna, near Bologna, a beautiful piece of mosaic pavement, well preserved. The room, of which this is the floor, consists of two parts: one has an elaborate geometrical pattern with a double meander border, the other is simple white mosaic; between

them is an elaborate strip representing foliage, fruit, and birds in various colors—a work of remarkable delicacy, one of the finest pieces of polychrome mosaic of the Roman period. It probably belongs to the first century of the empire.

BOLOGNA. — Mosaic Pavement.—In *Not. Scavi*, 1898, pp. 135–137, E. Brizio publishes a mosaic of geometrical pattern (cut), found in the court of the Palazzo Comunale at Bologna. It belonged originally to a private house. (Cf. *Rend. Acc. Lincei*, 1898, p. 223.)

SAN PIETRO AL NATISONE. — Pre-Roman Bronzes.—In *Not. Scavi*, 1898, p. 133, A. Zorsi describes some bronze bracelets and fibulae found at San Pietro al Natisone, in the province of Venetia.

RIMINI. — Roman Tombs.—In *Not. Scavi*, 1898, p. 137, C. Tonini records the discovery of tombs of Roman date near the village of Gaiofana, in one of which were a gold chain, a clay lamp, and some nails. (Cf. *Rend. Acc. Lincei*, 1898, p. 223.)

AOSTA. — A tomb of Roman date, lamps, and coins have been found near the porta principalis dextera. The largest lamps bear the name **CERIALIS**. On one of the small lamps is the stamp **Q. C. C.** The coins range from 27–12 B.C. and from 70–270 A.D. These discoveries point to the existence of a Roman cemetery extending under the wall toward the south, and add slightly to the information concerning the old Roman colony of *Augusta Praetoria*. (A. TARAMELLI, *Not. Scavi*, 1898, pp. 45–47.)

MONCALIERI. — Tombs of Roman Date.—In *Not. Scavi*, 1898, pp. 178–179, E. Ferrero describes four tombs excavated at Moncalieri in Liguria. Besides skeletons, these tombs contained vases of terra-cotta, both red and black, and some other objects, but nothing of exceptional interest. (Cf. *Rend. Acc. Lincei*, 1898, p. 247.)

BUSCA. — Bronze Coins.—Fifty-one Roman bronze coins were found at Busca, near Dronero, in the *Alpes Maritimae*. Almost all are of large size. Some are much worn. They date from Trajan to Philippus. (E. FERRERO, *Not. Scavi*, 1898, p. 177; cf. *Rend. Acc. Lincei*, 1898, p. 247.)

CANDIOLO. — Roman Necropolis.—S. Ricci, in *Not. Scavi*, 1898, pp. 225–226, reports the discovery of a Roman necropolis at Candiole, near Turin. From the character of the bronzes, etc., found in the tombs, he assigns it to the second half of the second century after Christ.

GRADO. — Inscriptions.—In the *Jahreshefte d. Oesterr. Arch. Inst.* I, 1898, *Beiblatt*, pp. 83–88, H. Majonica gives a list of previously known inscriptions contained in a manuscript written by a priest, P. M. Corbatto, in 1862, now belonging to the mayor of Grado, Giovanni Corbatto. Besides inscriptions, the manuscript, entitled 'Notizie sulla isola e città di Grado,' treats of local history, of the cathedral mosaic, and of the sarcophagi found

at Grado in 1860. A cut represents a slab from a sarcophagus with the inscription *D(iis) M(anibus) Aur(elius) Sossius v(exillarius) l(egionis) IIII F(laviae) v(icus) f(ecit) s(ibi) et Jul(io) Valent(i)*. At each side stands a soldier with a standard.

ALMESE. — Roman Tombs. — In *Not. Scavi*, 1898, pp. 129-133, E. Ferrero describes the contents of eight tombs of Roman times excavated in July, 1897, at Almesè, near the border of Italy and Switzerland. The objects found are vases of terra-cotta and glass, some bronze coins and medals of imperial times, and some utensils of bronze and iron.

CATANIA. — A Siculan Village. — Remains of an early Siculan village near Barriera are described by P. Orsi in *Not. Scavi*, 1898, pp. 222-223. Objects of the first and second Siculan periods are found so intermingled as to show that no sharp dividing line between these periods can be drawn. A secondary result of this discovery is the proof that the Sicani cannot have fled from this region to escape from the volcanic action of Mt. Etna (*Diod. Sic.* V. 6).

SPADAFORA. — Ancient Furnace. — At Spadafora, near Messina, has been discovered an ancient furnace well constructed of brick, with an ingenious arrangement of flues. From the nature of the brick-work and the fact that a Mamertine coin was found inside, it appears that the furnace dates from the Mamertine period. (A. SALINAS, *Not. Scavi*, 1898, p. 258.)

SELINUS. — Terra-cotta Stamps. — In *Not. Scavi*, 1898, p. 224, A. Salinas briefly describes forty-five stamped terra-cottas from Selinus, similar to those found in temple C (*Not. Scavi*, 1883, p. 287, pls. vii-xv.) They are now in the museum at Palermo.

Excavations. — Temple D has been cleared and part of the ancient road north of temple D. At the so-called Propilei on the Gaggera, the excavations of last year have been completed, and it has been proved that there is a real *temenos*, closed on the south by a marble wall, on the west by a great bastion, and approached from the east by the Propylaea. There are within a temple of singular form, houses for priests and guardians, altars, one of which is 16 m. long, a well, and water conduits. The ruins are well preserved. More than five thousand terra-cotta statuettes have been found, vases with dedicatory *graffiti*, thirty-two archaic coins of Selinus, and objects of glass, ivory, and silver. (A. SALINAS, *Not. Scavi*, 1898, pp. 258-260; 1 fig.)

PIETRAPOSTA. — Primitive Dwellings and Tombs. — In *Not. Scavi*, 1898, pp. 220 f., V. di Cicco records the existence of remains of primitive dwellings and of ancient tombs. Some clay vases, ancient coins, and various bronze ornaments and utensils have been found.

CASTELMEZZANO. — Primitive Dwellings and Tombs. — In *Not. Scavi*, 1898, p. 221, V. di Cicco records the existence of remains at and

near Castelmezzano similar to those of Pietraposta. In one tomb were personal ornaments of bronze consisting of necklaces with pendants. (Cf. *Rend. Acc. Lincei*, 1898, pp. 249 f.)

SEULO, SARDINIA. — A Military Diploma. — A new Roman military diploma has been discovered at Seulo in Sardinia. It consists of a bronze plate, which was once employed for an honorary inscription, of which there only remains in large letters

C · AES
TRIB · MIL
PRAEF · C

The inscription of the diploma, which is written in the direction of the longer side, is as follows :

A(nte) d(iem) III idus Maias Severo et Pompeiano co(n)s(ulibus). Ex gregale C(aio) Tarcutio Tarsaliae fil(io) Hospitali Caralis ex Sard(inia). Descript(um) et recognit(um) ex tabula a(en)ea, qu(a)e fiza est Rom(a)e in muro post templ(um) divi Aug(usti) ad Minervam.

The exterior shows the following names of witnesses :

L. Pulli Marcionis, L. Publici, Luperi, M. Iuni Pii, Ti. Claudii Cassanari, Ti. Claudii Epinici, L. Pulli Benigni, Ti. Pulli Dativi.

The diploma refers to a soldier of one of the praetorian fleets, and dates March 13, 173. (F. NISSARDI, *Not. Scavi*, 1898, p. 41.)

ASUNI. — Bronze Statuette. — While working in a vineyard, a laborer found a bronze statuette representing the goddess Isis suckling Horus. It is 0.11 m. high. (F. VIVANET, *Not. Scavi*, 1898, p. 128.)

TURRIS LIBISONIS. — Inscriptions. — BIONIS. — Bronze Seal. — In *Not. Scavi*, 1898, pp. 260-262, V. Dessi gives ten inscriptions, more or less complete, found in the necropolis of Turrus Libisonis, in Sardinia, and mentions the discovery at Bionis of a bronze seal with raised letters, reading from right to left, in two lines, *Veneris Ob|sequentis*.

TERRANOVA-FAUSANIA. — Discoveries of Antiques in the Region of the Ancient Olbia. — (1) A basin of stone, oval in form, 6.50 m. long, has been discovered. It contained many pieces of pottery and clay tubes of different dimensions, and the bottom of a glass vase with the letters A. S. The basin evidently belonged to a brick structure, remains of which are not far distant.

(2) On an estate near Terranova eight tombs were brought to light, containing the remains of human skeletons with no grave furniture. Two other tombs had been found about 100 m. away, and the inference is that an extensive cemetery existed on this estate. Quantities of coins and glass and pottery fragments are often found here. But the most remarkable

thing is the discovery of the foundation of a structure 39 m. \times 26 m. and nearly oval in form, in the shape of an amphitheatre. There is a tradition that a bronze statue of a woman was found on this estate early in the century.

In an adjacent garden and vineyard fragments of walls, tombs, coins, and utensils have been unearthed. (P. TAMPONI, *Not. Scavi*, 1898, pp. 79-80.)

A NEW CONTORNIATE. — In *R. Ital. Num.* 1898, fasc. 1, Fr. Guecchi publishes a new *contorniate* of Hadrian, which he has acquired from the Boyne collection: obv. HADRIANVS AVGVSTVS. Head laureate r. Rev. cos. III. Equity with scales and sceptre. Hitherto only four varieties of Hadrian-*contorniates* were known.

SPAIN

THE MUSEUM AT SEVILLE AND THE RUINS OF ITALICA.

— In *R. Arch.* XXXII, 1898, pp. 1-13, G. Bonsor gives notes on the Museum of Seville and the ruins of the neighboring Roman town of Italica. The museum is in the old convent of la Merced. Besides many objects of greater or less interest of various dates from Roman times to the seventeenth century, the museum contains a statue of Nerva, a statue of Trajan, four torsos, one of which is a colossal Hercules, an Apollo, and a Diana, all from Italica. There are also mentioned a series of inscriptions (all published in the *Corpus*), an inscribed well-curb, several large Corinthian capitals, and the architrave of a building, supposed to be the theatre of Italica, some mosaics from Italica, a lead coffin of the time of the Visigoths, some fine amphorae (*tinajas*) and cistern curbs (*brocates*) with enamel ornament of the time of the Moors, some remains of wall-paintings, and other modern objects. Nine cuts represent some of the sculptures. A plan shows the site of Italica, and pl. i represents the fine amphitheatre of that place. The city was apparently destroyed by the Normans and Berbers of the ninth century, at which time it was called Talyata.

Latin Inscriptions in Spain. — At a meeting of the Société Nationale des Antiquaires de France, December 1, 1897, there were presented the results of the epigraphic studies of Professor Pierre Paris in Spain. The inscriptions treated were: Three epitaphs, from a *columbarium* of the freedmen of the gens *Labicia*, now at the museum in Murcia; a dedicatory inscription to the nymphs of Capera, on an altar of stone (cf. *C.I.L.* II, p. 100), *Nymphis sacrum* *V. C.*, now in the Archaeological Museum in Madrid; also a number of interesting *graffiti* and marks of the potters on vessels of Saguntine ware now in the museum of Tarragona. (*B. M. Soc. Ant. Fr.* 1897, pp. 377-389.)

FRANCE

PARIS.—*Latin Inscriptions in the Louvre.*—At a meeting of the Soc. Ant. Fr., June 23, 1897, Michon spoke of seven inscriptions from the Courajod collection, now in the Louvre. All are funerary, and at least four are on slabs from *loculi*. The only one not contained in *C.I.L.* Vol. VI, reads:

P. RVBRIVS · PO^THVS
DECVRIO · ET
RVBRIAE · AMMAE.

(*B. Soc. Ant. Fr.* 1897, pp. 281-284.)

ELLIANT.—*Bronze Statuette of Pan.*—In 1897 a peasant found a bronze statuette of Pan at Elliant, near Quimper. The height is 0.17 m.; the breadth at the shoulders, 0.045 m. The figure is upright. The legs are those of a goat, and goat's horns rise from the head. The right arm is wanting. This figure was found in a region which shows many traces of Roman occupation. A cut of the bronze is published in a letter from A. de la Grancière, *R. Arch.* XXXII, 1898, p. 136.

MARTRES-TOLOSANE.—*A Roman Villa.*—In *C. R. Acad. Insc.* 1897, p. 673, Dieulafoy reports the discovery of a large Roman villa at Martres-Tolosane, about sixty kilometres above Toulouse. Among the objects discovered some belong to the time of Augustus, more to the second, third, and fourth centuries after Christ. Among them are many broken inscriptions.

MIRABEL.—*A Roman Milestone.*—In *R. Arch.* XXXII, 1898, pp. 50-55, Ph. Pouzet publishes a milestone from Mirabel in the department of the Ardèche. The inscription reads:

IMP · CAESARE
T · AELIO · HADR ·
ANTONINO
AVG · PIO
P · P · TRIB · POT ·
VII · COS ·
IIII · M · P · X

The date is 145 after Christ. The road upon which this stone was set up was not the well-known road from Alba (*Aps*) to Nemausus (*Nimes*), but another running further north. Other traces of this road have been found.

NEVERS.—*Statues from Piraeus.*—In *R. Arch.* XXXII, 1898, pp. 166-168, pls. iii and iv, S. Reinach publishes two statues from Piraeus, now in the museum at Nevers. The first is a torso of a nude youth, of

good workmanship, showing the influence of Praxiteles. Perhaps Eros is the person represented. The second is a draped male figure of rather poor workmanship. It represents a young man with a band about his head and a number of other bands hung over his shoulders. In his hand he holds an alabastron. A similar figure, but lacking the head, was published by J. Ziehen, *Athen. Mitth.* 1894, p. 137, and explained as an *epistates* at the games about to distribute the prizes. As this figure has a band about the head, it seems that the person represented is perhaps a victor. The figure can hardly be later than the second century B.C.

SENS. — Ancient Mosaic. — In the *C. R. Acad. Insc.* 1898, pp. 16 f., is a letter from Mr. Arcelin, president of the Historical and Archaeological Society of Châlon-sur-Saône, describing a mosaic found at Sens and acquired by the society. A chariot race in a circus is represented. The four charioteers are named Priscianus, Communis, Baleario, and Peculiaris. The rest of the pavement consists of geometrical ornaments, with the exception of a large panel with figures, which is unfortunately almost entirely destroyed. The colors of the mosaic are white, yellow, red, and black. It is laid in poor cement. Above the mosaic several skeletons were found and four imperial medals of the fourth century after Christ, as well as a few small bronze objects. Two mosaics of similar style were found in the same locality in 1840 and 1852.

SWITZERLAND

BADEN. — An Ancient Hospital. — A very interesting and pleasing discovery is announced from Baden, near Zurich. The learned have been discussing for ages whether anything in the way of hospitals were known to the ancients—it is not to be said that they have been disputing, for there was not material enough hitherto to support a lively argument. One might read the whole volume of Greek and Roman literature, carefully too, without noticing one passage that might be interpreted as an allusion to a hospital. The works of Hippocrates could not fail to speak of them surely, if any existed; but nothing is there beyond a reference to the notes of "cases" observed in the Temple of Aesculapius. So it is generally assumed that there were no hospitals in those days; the Asclepia were "baths" with massage treatment. Scholars who hold to the other opinion can adduce only hints in its favor. But now we hear that one has actually been discovered at Baden, containing "fourteen rooms, supplied with many kinds of medical, pharmaceutical, and surgical apparatus, probes, tubes, pincers, cauterizing instruments, and even a collection of safety-pins for bandaging wounds"—but these things are familiar. "There are also medicine spoons in bone and silver, measuring vessels, jars, and pots for ointment, some still containing traces of the ointment used." The latest date of the coins found appears to be the reign of Hadrian. Probably it was a military hospital, for this was the station of the VII and VIII Legions. But the find is certainly not less interesting on that account, for the army medical service of Rome

and Greece is one of the deepest mysteries of archaeology. Caesar refers only once to his regimental surgeons—is there a single distinct allusion elsewhere? We hail with puzzled gratitude the casual remark of Xenophon that the Spartans sent their doctors to the rear when a fight impended—but we look vainly for more information from him or anybody else. (*London Standard*, quoted in *Public Opinion*, July 21, 1898.)

WINDISCH. — Roman Inscription.—An interesting “find” was made at Windisch (the Roman Vindonissa), in Canton Aargau, on the morning of March 22. In digging a trench for a new watercourse, the workmen came upon the broken fragments of a Roman inscribed stone. When placed together, the following letters were distinctly legible—

TI. CLAUDIO. CA...RE. AVG. GERM
IMP. XII. P.M. TRPO...II. COS. III. P. P.
.....G. AVG. PROPR
M. LI.....NE. LEG. AVG.
.EC.....A.

The length of the inscription is 180 cm., the height 84 cm., and the thickness of the stone 24 cm. Professor H. Hagen, of Berne, in a letter to the *Basler Nachrichten*, observes that the inscription belongs to the year 53 A.D. The first two lines contain the name and titles of the Emperor Claudius:

“*Tiberio Claudio Cesare. Augusto. Germanico. Imperatore XII. [i.e. the year 53 after Christ] Pontifice Maximo. Tribunitiae Postestatis VIII. Consule III. Patre Patriae.*”

The third line, he conceives, inserts the name of the Imperial legate in Germania Superior, Pomponius Secundus, and his title “*Leg. Aug. et Propraetor.*” In the fourth line there are possibly the names of an earlier Imperial legate. In the fifth line the twenty-first legion was named, which is known to have been stationed in Vindonissa. This legate of the Emperor Claudius is named in two inscriptions previously found in Windisch: one in 1842 (see Mommsen, ‘*Inscript. Rom. Helvet.*,’ No. 248), the other found in Altenburg, near Windisch. (*Athen.* April 2, 1898.)

GERMANY

WORK OF THE GERMAN ARCHAEOLOGICAL INSTITUTE IN 1897.—Of the publications carried on or assisted by the Institute, *Die Alterthümer von Hierapolis*, by von Humann and others, was issued, also the first part of the third volume of Robert’s *Antike Sarcophage*; and great progress was made on others, including the final number of Iwanoff’s *Architectonische Studien*, on the Baths of Caracalla, Kekulé von Stradonitz’s *Antike Terracotten*, Körte’s *Etruskische Urnen*, and the *Attische Grabreliefs* of the Vienna Academy of Sciences.

The Roman branch held its usual courses at Rome and at Pompeii, and one for gymnasium teachers in the autumn. A catalogue of the library is begun.

The Athenian branch omitted the spring journeys, but held the usual meetings and lectures at Athens; and the excavation of the west end of the Acropolis and the work on the vases of the Acropolis were continued. A small excavation was made at the theatre of Pleuron. The library received by bequest the books and photographic collection of Achilleus Postolakas, of Athens. (*Arch. Anz.* 1898, II, pp. 107-110.)

ROMAN ANTIQUITIES IN SOUTHERN GERMANY.—At a meeting of the Archaeological Institute (English) July 6, 1898, Professor Bunnell Lewis read a paper on Roman antiquities in South Germany, in which he noticed the following remains: (1) A mosaic at Rottweil, in the kingdom of Württemberg, where the principal figure is Orpheus. He is represented, as usual, seated, playing the lyre, and wearing the Phrygian cap; but the expression of his countenance is remarkable: he looks upwards to heaven as if inspired by the Deity. (2) An inscription at Constance, which was formerly at Winterthur, in Switzerland. It belongs to the period of Diocletian, and, though only a fragment, is useful for deciphering inscriptions still more imperfect. The date is A.D. 294. (3) Badenweiler, in the grand duchy of Baden. The Roman baths here are the best preserved in Germany. They consist of two equal parts, each containing two large and some smaller apartments, and separated by a thick middle wall. It was formerly supposed that the division was made between the military and the civilians; but as no objects have been found belonging to the former class, it is now generally agreed that this division had reference to the two sexes. No halls are to be seen, as at Pompeii; on the other hand, enough remains of the foundations and walls to enable us to trace the ground plan distinctly. (4) The Roman boundary wall in Germany, which has been much discussed, is now being explored with great care, under the auspices of the Reichs-Limes-Commission, by various local *savants*, who are producing a series of monographs upon the forts (*castella*). Many important discoveries have been made. One of the most interesting is a Mithras relief at Osterburken, which ranks first of its class for size, for Mithraic legends, mysterious deities, and the union of Persian, Greek, and Chaldaean elements. (*Athen.* July 16, 1898.) Most of these discoveries have already been mentioned in this Journal.

ADDITIONS TO THE COLLECTION OF ANTIQUITIES AT DRESDEN IN 1896.—A. Sculpture.—(1) From Amorgos, an image of a seated goddess, in a shrine of Ionic architecture, possibly the Mother of the Gods; to be compared with a seated female statue from Branchidae and with similar shrines from Massilia. (2) A life-size marble mask of the Parthenos, in Roman style, with inlaid eyes of finer marble. Yellowish-brown remains of a substance with which the flesh surface was treated have been analyzed, showing a composition of wax and clay. (3) Narcissus head,

with hands folded on top of the head, from a statue of the type of the *Génie du repos éternel* of the Louvre, possibly a work of Hadrian's time from a Praxitelean original. (4) Small head of Heracles in the service of Omphale, of a quite new type and of very fine Greek workmanship; pan-cratiast's ears, fringed kerchief, and downcast look. (5-12) Greco-Egyptian mummy masks and busts, a representative selection, from a fine portrait of a high official with gilded face, of the first century B.C., to a conventional woman's head of the time of the Antonines, and a man's bust with long breast-piece and folded hands. Some have inlaid eyes of glass or covered with glass plates; eyelashes, brows, etc., are painted; the hair arrangements are Greek, Egyptian, and Roman; the nationalities include an Ethiopian. With them is a wooden mummy plate of Hierax of Panopolis, son of Thmisio, possibly a brother of the Hierax Chaeremon whose plate is in Berlin. The masks of this kind come from Gebel Tunah, the burial place of Hermupolis magna, and are found scattered in the sand. (G. TREU, *Arch. Anz.* 1898, I, pp. 52-59; 15 cuts.)

B. Terra-Cottas.—(1) Half-length figure of a woman, in severe style of Athenian art of the fifth century. Like a relief mask, but closed behind and at the bottom. Only the white ground of the painting remains; from Laurium. (2) Boy wearing only a cap, riding a goose. Poor work, designed in the severe style. (3) Seated goddess, with footstool and broad-backed chair, holding out a round object in both hands. Severe style, hasty work. (4) Girl standing, enveloped in a mantle and bending her head toward a basket of fruit which she holds in both hands. Fine head; from Tanagra. (5) Especially beautiful figure of a girl seated on a rock, wrapped in a full mantle. Resembles Tanagra figurines. (6) Another standing girl, wrapped in mantle. Fine head. (7) Boy and girl embracing. (8-10) Three hovering Erotes, from Tanagra, with mantle variously arranged. (11) Tipsy old woman hugging her wine bottle. Resembles a statue at Munich. (12) Female mask, with expression similar to the foregoing. (14) Eros as a youth, leaning on a herm. Tall, pointed wings attached to the arm from shoulder to elbow. Possibly from Asia Minor. (15) Relief imitating a metal mirror case. (16-17) Insects with holes for inserting bronze legs. (19) Several fragments of "Campana" reliefs.

C. Bronzes.—(20) Mirror attached to an octagonal foot, for standing. (21) Folding mirror with woman's bust in relief. Similar to *Coll. Sabur.* pl. 149. (22) Hemispherical cup on high foot. (23) Jug with high handle and no foot. (24) Small amphora with lion's claws at the bottom of the handle. (25) Sieve with handle. (26) Fibula of "geometric" style, with engraved tongue plate. (27-28) Others with the hoop divided into two and four sections. In one a ring hangs on the tongue.

D. Gems and Gold.—(30-38) "Island" gems of various forms. The designs include a demon with human legs, ending in serpents above; fore parts of horses, perhaps winged, and a bull with a row of dots over his back. (40) Round stone with winged (?) centaur. (41) Stalking lion in style of fifth century. (47) Small gold plaque with winged ibex; Greek work

under Oriental influence. (48) Gold medallion of Aphrodite riding on a goat. Some of the beads of the chain to which it was attached are shaped like curling waves. (P. HERRMANN, *Arch. Anz.* 1898, I, pp. 60-68; 8 cuts.)

E. Vases.—Fine vases of coarse-grained (Parian) marble. One of them, a flask-shaped vase with very small opening, may be a sort of atomizer for sprinkling a dead body. A pyxis and a vase on a tall stem have painted decoration, birds and floral ornaments, the latter very naturalistic for the fifth century, the supposed date.

Fifteen black-figured vases, chiefly from Italy. A Corinthian crater, with Bacchic figures dancing in pairs, has names by the figures, ΔΙΟΝ, ΜΥΡΙΞ, ΦΑΡΙΞ, ΞΙΜΑ, and probably ΠΟΡΙΞ, which throw light on similar names elsewhere. A "Tyrrhenian" amphora has on one side the contest of Heracles and Nessus over Deianeira (seven figures) and on the other three fleeing centaurs. A small lecythus shows a combat between a warrior in a chariot and an unmounted foe, with correct perspective and foreshortening. A covered Etruscan amphora, in imitation of Athenian work, has Etruscan descriptions giving perhaps the names of the persons represented, and showing forms used only in southern Etruria and Campania.

Five cylices of severe red-figured style. One has the inscriptions *πρ[ο]σ[ταγ]ορεύω* and *παιδ[ι]κό[ς]*, which belong to the circle of Epictetus and occur together on two other vases. Another is known, both by details of the painting (a boy on a horse) and by the inscription, *Αν[κ]ο[ς] καλός* *ναύχης*, to be the work of Onesimus.

Twelve small black-varnished vases of various shapes, with pressed decoration, from Galaxidi. Of the same ware is a sepulchral vessel, said to be from the Piræus, in the form of a maiden lying on her death couch.

Fragment of a terra-cotta relief on a slightly curved surface. An archaic-looking warrior, with Boeotian shield and thigh-armor, defends a fallen comrade.

A Clazomenae sarcophagus, from Smyrna, decorated partly in red-figured technique. Only one other such piece is known. (P. HERRMANN, *Arch. Anz.* 1898, II, pp. 129-139; 11 cuts.)

THE COLLECTIONS OF ANTIQUITIES IN WEST GERMANY.

—The museums have received the usual variety of small objects, coins, sculpture, inscriptions and architectural fragments found in the country in graves and on inhabited sites of prehistoric, Roman, and later times, as well as some works of art from Greece, Cyprus, Egypt, etc.

A treasure of some seventeen thousand coins, buried in an earthen jug, was found at Niederregenten and is now at Metz. The coins are of the third century and were buried between 286 and 293 A.D.

At Stuttgart is a new form of the group of Jupiter and the Giants, in which a giant is supporting the fore parts of the horses of the biga. These groups probably represent a native god Romanized.

Excavations at Constance give further evidence of Roman occupation; and at Frankfurt the Roman settlement on the cathedral island is found

to have lasted almost, if not quite, until the right bank of the Rhine was given up.

At *Mannheim* the new arrangement of the collection is finished, and a new catalogue has appeared at *Darmstadt*.

A part of the mediaeval city wall of *Mainz*, found near the Gauthor, was faced with Roman stones, among which were fragments of military and imperial inscriptions. Some singularly well-preserved wooden coffins were found in the neighborhood, and an almost perfect bronze helmet comes from the Rhine.

West of the Roman palace of *Trier* were found baths of the time of the Thirty Tyrants, and beneath them the ruins of others, of the first century, which were burnt down. A three-sided block of limestone from a large monument, with mythological reliefs, is of excellent workmanship and compares well with the best of the Neumagen sculptures.

In *Cologne* a group of Hercules and the lion, a grave monument, was found at the Severin-wall. (H. LEHNER, *Arch. Anz.* 1898, I, pp. 66-78; 7 cuts.)

LUXEMBURG

Archaeological Discoveries.—In *R. Arch.* XXXII, 1898, pp. 116-124, J. Keiffer gives a description, with bibliography, of the archaeological discoveries in the Grand Duchy of Luxemburg from 1845 to 1897. The ancient remains include Roman roads and camps, Roman altars, statues and inscriptions, Roman and Gallo-Roman tombs, Gallo-Frankish tombs, and various Roman antiquities, including coins, and four mosaics found at Bous.

ENGLAND

ROMAN IMPERIAL COINS.—At a meeting of the Numismatic Society, April 21, 1898, Sir John Evans gave a detailed account of a large hoard of Roman Imperial silver coins recently found. It consisted of 3169 pieces, denarii and argentei antoniniani, covering a period of about one hundred and sixty years from Nero to Severus Alexander. The later coins were in fine condition, especially the argentei, which, though rarely found in England, were present in considerable number. The writer drew attention to several varieties of types hitherto not known, and to some which were unpublished. (*Athen.* April 30, 1898.)

BRITISH MUSEUM.—**A White Phiale.**—One of the most interesting of the acquisitions made of late years by the Department of Greek and Roman Antiquities in the British Museum is a white *phiale*, or *patera*, of about the size and shape of a saucer, on which is painted in the finest Greek manner of the early fifth century B.C. a Gigantomachia, almost as remarkable for its novelty in a mythological sense as for the beauty of the drawing. The boss, or omphalos, in the centre of the *phiale* is covered with a face of the Gorgon, very conventional in the drawing, and noticeable also as having earrings.

Round this boss, in the manner of a frieze, is the Gigantomachia. In the central group Zeus engages in combat a triple-bodied giant ending in three serpents, the heads of which threaten the god. The eagle of Zeus seizes one of these serpents, as in the frieze of Pergamon in Berlin. The three giants hurl stones and are armed with thunderbolts and clubs, while Zeus advances on them with thunderbolt and spear in one hand and a huge rock raised in the other, reminding us of the figure of Poseidon hurling the island of Nisyros, such as we see it on archaic vases. On the new phiale Poseidon also appears; but the whole of the upper part of his figure has been destroyed. What is very interesting about him is that he is attended by two seals, which are shown half out of the sea and in the act of attacking the foremost of the two giants to whom Poseidon is opposed. In the *Odysey* (IV, 436 and 447) seals are mentioned as attending a being of the ocean; but what is particularly interesting is that in Carrey's drawing of the now missing central group of the west pediment of the Parthenon is shown a creature which is now proved to be a seal, as had occasionally been supposed. In the anonymous drawing of the west pediment two seals are introduced. The two giants to whom Poseidon is opposed are of the ordinary type of armed men. The same is the case with the two giants opposed to Athene. It is unfortunate that the figure of Athene has been much injured. Yet enough remains to show that her serpent had acted as an auxiliary in the fight, darting its head forward and seizing in its mouth the spear of the giant before it can reach the goddess. We have thus in this small phiale a pendant to the fine series of reliefs representing a Gigantomachia which were found two or three years ago at Delphi. There also we see the lions which draw the car of Cybele assisting her in the fight by seizing hold of a giant. It does not appear in the existing records of fresco painting in the great age of Greece that this subject had been chosen. Yet it can hardly be doubted that the new vase is to be traced back to some fresco painter of distinction. The vase is said to have been found at Eretria; but the shape and the exceeding fineness of the fabric are so much like the *cylices* by the painter Sotades, found in Athens some years ago, that the new acquisition may fairly be regarded as Athenian, even though the technique differs in important respects from the work of Sotades. The drawing is considerably older, and is full of charming conventionalisms. (*Athen.* March 5, 1898.)

OXFORD.—**Ashmolean Museum, 1897.**—Among the additions to the collections are the following: From El Kab, in Egypt, stone vases and numerous small objects from the first four dynasties, including a signet cylinder of King Kara, of the second (c. 4400 B.C.). Articles from Petrie's excavations at Deshasheh, a skeleton with amulets, in a wooden coffin, of the fifth dynasty, beads and precious stones from the twelfth. A group of Syrian and Cyprian vases, dated by an eighteenth dynasty vessel found with them. A marble portrait-head from Amorgos, of pre-Mycenaean time. A series of monuments showing the development of the bust, in Italy, from the *bustum*, portrait on the ash-urn. A bronze relief of a hunter of the

seventh century, from the Dictaeon Cave in Crete. The Fortnum collection of eight hundred and twenty-five rings and gems in historical sequence from earliest Egyptian to the present time. (From A. J. EVANS's Report, *Arch. Anz.* 1898, II, pp. 142-143.)

SOUTHWARK. — **Roman and Mediaeval Antiquities.** — At a meeting of the British Archaeological Association, April 6, Mr. Way exhibited an interesting collection of antiquities recently discovered, consisting of a Romano-British vase, quite perfect and in fine condition, a food vessel, an urn, several small glass bottles, and the bones of the forearm of a young female, together with a finger-ring and several bronze armlets, which still encircled the bones at the time of discovery. These were all found in Southwark, as were also the following articles: an iron seal of the thirteenth century, made for some private owner for sealing the conveyance of his land, and two curious examples of the toys made in the shape of a cock which superseded the inhuman use of the living bird in the Shrovetide sport of cock-throwing. Mr. Way also exhibited a British bead and a bone spear-head found in Thames Street. (*Athen.* April 16, 1898.)

BLANDFORD. — **Excavations at Hod Camp.** — At a meeting of the Archaeological Institute (English), May 6, 1898, Professor Boyd Dawkins read a paper 'On the Excavations made in Hod Camp, near Blandford, in 1897.' This fortress of Hod Hill forms one of a series of strongholds on the river Stour to guard the country to the east from attack from the direction of the low-lying valley of Blackmore. Hod Hill stands on the edge of a precipitous chalk cliff on the eastern bank of the Stour, at a height of over four hundred feet above the sea. It consists of a series of three ramparts and two fosses on every side excepting the west, facing the river, which itself forms the second fosse. It is roughly rectangular in form, with rounded angles. There is also an inner camp, in the northeast angle of the Hod Camp, known locally as Lydsbury Rings, and this is fortified entirely on a different principle from that of the outer. Professor Boyd Dawkins assigned this inner camp to the work of the Roman engineer, whereas the outer stronghold belongs to the time immediately before the Roman conquest, or, in other words, to a late period in the prehistoric Iron Age. The interior of both fortresses contained unmistakable traces of occupation in circular pits, and, in the outer fortress, in circular enclosures. The pits in the outer fortress, sunk from 3 to 6 feet in the chalk, are the bases of old habitations more or less filled with refuse, and had flat bottoms. The refuse belongs to two different periods — that at the base to the prehistoric Iron Age — and contained rough and coarse pottery with bones of domestic animals. The weights of the loom pointed in the direction of weaving. In some were fragments of human bones, and in one a perfect skeleton was discovered, proving that the body had been interred resting on its side in a crouching posture, a mode of burial prevalent in Britain from the Neolithic Age. In the upper stratum unmistakable proof of Roman influence was to be seen in the fragments of Roman pottery, including Samian ware, iron fibulae, and

oyster-shells. The exploration of the pits within the Roman fortress revealed the date of this occupation. Roman remains of various kinds were met with. Among the coins were one of Augustus struck in the reign of Tiberius and one of Caligula. With the exception of one coin of Trajan, the whole series belong to an early period in the Roman conquest or immediately before. It may, therefore, be inferred that the military occupation was not continued far into the second century after Christ. (*Athen.* May 14, 1898.)

CIRENCESTER. — Roman Basilica. — In the *Reliquary and Illustrated Archaeologist*, 1898, pp. 212-216, is an account of Roman remains at Cirencester. Most important is a great basilica, a plan of which is given. The discovery is due to Mr. Wilfrid Cripps.

HAYLING. — Roman Remains. — At a meeting of the Archaeological Institute (English), April 6, 1898, Mr. Talfourd Ely read a paper on the antiquities of Hayling. After discussing the history of the place and its mediaeval buildings, little of which now remains, he said that in "the Town-cil Field," not far from North Hayling Church, are the foundations of a large building, near which much pottery has been found, and also coins ranging from a middle brass of Augustus to a British imitation of a coin of Postumus. During an experimental excavation of this site, Mr. Ely discovered, in a trench 21 feet long, over fifty *tesserae*, which had obviously formed part of a mosaic pavement. This established the Roman origin of the remains. The paper was illustrated by the above-mentioned coins, several sketches, photographs, and specimens of pottery from the site in question. (*Athen.* April 23, 1898.)

SILCHESTER. — Excavations in 1897. — The excavations at Silchester in 1897 went on from the 3d of May, with the usual interval during the harvest, to the 4th of November. An area of about five acres was excavated, and included two insulae (XVII and XVIII). The northern margin of Insula XVII is filled with the foundations of two large houses of the courtyard type. One of them apparently replaced an earlier structure, part of which was incorporated in the new work. South of the houses was a large area destitute of pits or buildings. The southern part of the insula contained the remains of a house of the corridor type of early date, portions of apparently two other houses of the same type, and two detached structures warmed by hypocausts and furnished with external furnaces, perhaps for boilers, of which no examples had hitherto been met with at Silchester. Near one of these was a well, at the bottom of which was a wooden tub in an exceptional state of preservation. It measures over 6 feet in height, and, save for one rotten stave, which has had to be renewed, is quite complete; it will be sent to the Reading Museum.

In Insula XVIII, like XVII, the northern fringe is entirely covered with the foundations of buildings. These belonged to one house of unusual size and plan, and perhaps two other houses. The large house is distinguished by an apsidal chamber on the west side, and has attached to it a large court-

yard and other appendages. The plan of one of the other houses is most complicated, owing to three different sets of foundations being superposed. The remainder of the insula is unusually free from buildings, and even rubbish pits. Towards the south gate, however, are the foundations of a corridor house with an attached enclosure containing six circular rubble bases. In a well near this building were discovered two more tubs, one above the other. The uppermost had partly decayed away, but its lower half was fairly perfect, as was the other tub beneath it. Both have been successfully raised and preserved. The perfect tub is of the same large size as that found in Insula XVII. The architectural fragments discovered in 1897 were few in number. The finds in bronze, iron, and bone were of the usual character. The pottery includes a number of perfect vessels of different kinds. One of these, a jar of gray ware with painted black bands, is of unusual size, being nearly 2 feet high and 22 inches in diameter. The Committee propose during the current year to excavate the two insulae south of Insulae XV and XVI (excavated in 1896). With them must also be included the ground to the south of them, a triangular piece almost as large as a third insula. (*Athen.* May 28, 1898.)

A Roman House.—At a meeting of the Archaeological Institute (English), June 1, 1898, Mr. Fox and Mr. F. Davis gave a description of a dwelling-house only recently uncovered during the excavations on the site of the old Roman city of Silchester. This was one of the largest houses which have yet been discovered. It was of the courtyard type. One of the rooms contained a fragment of a fine mosaic pavement. As the work was now in progress, more discoveries were still expected, not only in this house, but also in some half-dozen acres still to be explored this year. (*Athen.* June 11, 1898.)

AFRICA

ARCHAEOLOGY IN NORTH AFRICA.—The French authorities have in preparation a new map of Carthage, scale 1 : 5000, which will supersede those now in use.

In Douîmés, near Carthage, more than one thousand Punic graves of the seventh and sixth centuries have been studied. The first number of the new *Bibliothèque d'archéologie africaine* is devoted to twelve rudely sculptured stelae, found near Tunis, which illustrate the Hellenized Punic mythology. In the sanctuary of Baal, near Dougga, an open space with adjoining chapel (see *Nouvelles archives des missions scientifiques*, 1896), were found votive stelae which show the influence of Greco-Roman ideas on the worship of Baal. The primitive symbols, sun, moon, etc., were anthropomorphized.

In Roman archaeology, the Villa of the Laberii gives us a complete plan of a Roman-African house, which is almost identical with the Tunisian palace of to-day. The central feature, around which the private rooms are grouped, is not an atrium, but a large peristyle. Several rooms with impluvia occur in the building, but no real atrium. Vitruvius gives this grouping of the house about a peristyle as the characteristic of the *villa*

suburbana. Certain houses at Pompeii, formed by connecting several atria with their respective sets of adjoining rooms, mark an intermediate step between this and the Roman city house.

A thorough study of the ancient water-system of Tunis has shown that water for a large population was supplied by cisterns and wells, but that no extensive irrigation was provided for agriculture. In the rainy season, the rivers and mountain streams were turned off into canals, watering successive terraces and filling reservoirs and cisterns, so that every drop was saved. Crops were even grown in the sediment deposited in pools where the water stood for a time before draining off to a lower level. In the cities, water was carried in pipes to the public fountains, but not into private houses. There were filtering basins for drinking water. A reproduction of the Roman water-works would not alone make the country again habitable, for the forests which produced the rain supply are gone.

The chief riches of the Musée du Bardo (Musée Alaoui), near Tunis, are the mosaic floors, which, beside their artistic value, give much information about ancient houses, landed estates, hunting life, nautical matters, etc. The Procession of Neptune, the Virgil, and the Departure of Aeneas from Dido, all from Sousse (Hadrumetum), are here. In sculpture the museum is of less interest than that of Cherchel, but it has some stelae from the Temple of Baal at Thignica which show a strong similarity between Punic and early Christian schemes of decoration, *e.g.* animals standing symmetrically on the two sides of a tree, urn, or other object.

At Tizirt, in Algeria, a remarkable Christian basilica has been found, in a style transitional between the Roman and the Romanesque, and showing various unique details. (A. SCHULTEN, *Arch. Anz.* 1898, II, pp. 112-120; 3 cuts; 1 supplement.)

TUNISIA. — Latin Inscriptions. — At a meeting of the Soc. Ant. Fr. July 7, 1897, P. Gauckler presented four inscriptions. The first, from Ain-Madjouba, is a dedication to Neptune, originally inscribed upon a fountain. The second, also from Madjouba, is on a fragment of the frieze of some important building, and is a fragment of a dedication to the emperor Commodus. The third is from Thala. It is a dedication to the emperors Diocletian and Maximian, dated in 288 or 289 A.D. The fourth, also from Thala, is a fragment of a dedication of apparently the same date. This seems to be the period of the greatest prosperity of Thala. (*B. Soc. Ant. Fr.* 1897, pp. 300-305.)

CARTHAGE. — Punic Necropolis. — In the *C. R. Acad. Insc.* 1898, pp. 96-99, A.-L. Delattre gives a brief account of his discoveries at Carthage. He has excavated some twenty shafts and opened forty tombs. These are similar to the tombs of the necropolis of Bordj-Djedid, and exactly reproduce the tombs at Sidon. In the tombs were found small objects of terra-cotta, bronze, and iron, and three small gold rings. Four terra-cottas are described. The first represents a man on horseback, the second a draped female flute-player, the third the upper part of a goddess, the fourth a

person half reclining on a ram. The three last-mentioned pieces appear to be Greek work. They show many remains of color applied to a sort of white engobe. The tombs furnished few inscriptions, but in the soil above them the longest Punic inscription yet found at Carthage came to light. It is a dedication to Ashtoreth and Tanit of Lebanon of new sanctuaries and all they contain, and gives a list of various objects contained in the sanctuaries, a date, and a list of magistrates. (Cf. *ibid.* p. 100; *Athen.* March 5 and 19, 1898.)

Further Excavations.—In *C. R. Acad. Insc.* 1898, pp. 210-216 (pl.), is a letter from Father Delattre describing further excavations. The exploration of the new Punic cemetery has brought to light many things of interest. Among them are: A marble sarcophagus, with cover, adorned with paintings, personal ornaments of gold and silver, a fine necklace of glass pastes of different colors, scarabs, heads of Egyptian style, ornamented with human faces, which once formed a necklace, and a series of remarkable terra-cotta figurines. One of these represents a decrepit old woman with a child on her knee, another represents a seated goddess with mantle rounding about the bust like a disc, and with stephané adorned in Cyprian or Cyrenaic style; a third represents a woman, with the body of a Canopus. Fragments of Roman architecture and sculpture were found, among them the head belonging to a statue of Aesculapius in the museum at Carthage, and a statuette of Telesphorus which originally formed a group with the same statue. A summary of this letter, by Héron de Villefosse, is on p. 208 of the same publication.

KSAR-BOU-FETHA.—*Latin Inscription.*—In *C. R. Acad. Insc.* 1898, pp. 275-278, is a note by Paul Gauckler on an inscription from Ksar-bou-Fetha, near Maktar. It is a dedication to Q. Cassius Agrianus Aelianus, giving his *cursus honorum* from the position of *sevir turbarum deducendarum* to that of consul. He was curator of the colonies Mactaris and Zama Regia, which was probably not far from Maktar. The inscription appears to belong to the first half of the third century after Christ.

UNITED STATES

NEW YORK.—*Egyptian Antiquities.*—Word has just been received by the Secretary of the New York State Branch of the Egypt Exploration Fund that a division of the finds made at Denderah by Professor Flinders Petrie in the course of his explorations during the last winter, has been made by the London committee. The finds were first divided into two parts in proportion to the amounts contributed to the resources of the fund by England and America, and then the American portion was divided into four parts for distribution in Boston, New York, Chicago, and Philadelphia, with a number of objects thrown in for Detroit, where a branch of the fund is in course of organization. Unfortunately the Cairo Museum has first claim upon all finds made in Egypt, so that the best objects do not leave

the country. Nevertheless a considerable number of fine curios are obtained, which are distributed as already indicated. As is to be expected, the management being in English hands, the British Museum comes in for first choice of the objects brought home, and America has to take what is assigned to it. But in justice it is to be added that the basis of distribution has been changed this year, and New York has received more liberal treatment than ever before.

The meeting of the committee on distribution of finds was held July 28, in London. With regard to the same, James S. Cotton, Secretary of the fund, writes as follows: "The objects brought back by Professor Petrie from Deuderah admitted of subdivision without breaking up sets that ought to be kept together. First of all we divided them roughly into two halves, corresponding to the proportion of total English and American subscriptions. The American half was then roughly subdivided into four equal parts, for Boston, New York, Philadelphia, and Chicago, with something thrown in for Detroit, in consideration of the new branch in course of being founded there. In regard to specific objects, we had regard partly to the character of the several museums and partly to the class of objects that were sent to them last year. For example, we selected for Chicago inscribed objects for Professor Breasted's class of Egyptology, and for New York the only statue found this year, similar to those sent last year to the other three American cities. It is a statue or statuette of Prince Adu I, of the time of the sixth dynasty. We also allotted to New York a series of five slabs from the tomb of Prince Merra, of about the same date, with the fragments of a long sculptured cornice belonging to the tomb; and a beautiful bronze libation vase, with a spout like a kettle, probably of the twentieth dynasty, which I personally regarded as one of the gems of the collection; and a number of minor and miscellaneous objects. I have no hesitation in saying that New York got considerably more than any place in England except the British Museum, which deservedly has the first choice as regards quality. I venture to think that you will not be disappointed when you see what you have got, which will probably not be for a couple of months yet."

Heretofore New York has been represented on the books of the Egypt Exploration Fund only through the Boston office of the fund. But in April and May of the present year a New York State branch was organized, with headquarters at the office of the Secretary, at the library of the Union Theological Seminary, in this city. This branch has been officially recognized as the local representative of the fund, and through it information may be obtained as to the fund and its operations. The officers of the local branch, elected in May last, are: Spencer Trask, President; Andrew Mills, Treasurer; the Rev. Charles R. Gillett, D.D., Secretary; and the Very Rev. E. A. Hoffman, D.D., Dean of the General Theological Seminary; Charles Dudley Warner, and Caryl Coleman, additional members of the executive committee. Though the branch has only been organized a short time, its progress has been quite satisfactory, and the acquisitions for the local

museums obtained through its exertions, and as a result of its activity, will be a lasting evidence of its usefulness and an effective motive for its support. (*New York Evening Post*, August 16, 1898.)

BYZANTINE AND MEDIAEVAL ART

TURKEY

A New Journal.—Père Louis Petit, superior of the Augustinians of the Assumption, at Constantinople, has recently started in that city a monthly journal, *Les Échos d'Orient*, which is to be devoted to the history, literature, law, archaeology, and bibliography of the orthodox churches of the Greek and Greek-Slavic communions.

CYPRUS

Byzantine Jewellery in Cyprus.—In the *Reliquary and Illustrated Archaeologist*, 1898, pp. 109–112 (six figs.), J. L. Myres describes and partially publishes a collection of Byzantine jewellery found in 1883 near Kerynia, on the north coast of Cyprus, and now in the museum at Nicosia. The objects are a necklace, a pair of earrings, a pair of bracelets, and two rings. All are of gold. Some of the chasing is very fine, the patterns being such as are familiar in Byzantine work.

THRACE

The Cathedral of Heraclea.—In the *Jahreshefte d. Oesterr. Arch. Inst.* 1898, I, *Beiblatt*, pp. 3–28 (11 figs.), E. Kalinka and J. Strzygowski describe the cathedral of Heraclea, the modern Eregli and ancient Greek Perinthus, on the Sea of Marmora. The walls of the church are for the most part still standing, but the roof is gone. The lower part of the walls, which is partially hidden by rubbish, is built of stone; the upper part, of brick. The church had a large central dome and a semicircular apse at the east-southeast end. Considerable remains of frescoes still exist. The building belongs to a time not far from 1000 A.D., perhaps a little earlier. The paintings are in part of later date. Many inscriptions accompany the paintings. Two Greek inscriptions, of Roman date, are built into the church (Dumont-Homolle, *Mélanges*, p. 369, No. 69; Mordtmann, in *Arch.-Ep. Mitth.* VIII, pp. 215 ff.; *C.I.G.* 2022; Dumont-Homolle, *Mélanges*, p. 388, No. 74 c). In the church of St. George are several objects from the old church. The richly carved iconostasis dates from 1725. Inserted in it is a mosaic picture, one of the few existing mosaics not intended to form part of a wall. It represents the Virgin and Child. The Virgin is characterized in an inscription as *Hodigitria*. In this church is the metrical inscription previously published by Mordtmann, *Arch.-Ep. Mitth.* VIII, pp. 226 ff., relating to the martyr Glyceria.

AUSTRIA

CILLI. — Mosaic Inscriptions. — In the *Jahreshefte d. Oesterr. Arch. Inst.* 1898, I, *Beiblatt*, pp. 29–36 (1 fig.; 11 facsimiles), G. Schön publishes a number of Latin mosaic inscriptions from the floor of the early Christian basilica at Cilli, not far from Graz. A few other inscriptions, not connected with the basilica, are described. The mosaic inscriptions in the floor of the basilica contain the names of those who made (*i.e.* gave) the mosaic floor, and the number of feet presented by each.

ITALY

ROME. — A Christian Cemetery in a Roman Villa. — In the *Reliquary and Illustrated Archaeologist*, 1898, pp. 73–81 (5 figs.), Leader Scott describes the tomb of St. Urban, near the fourth milestone of the Appian Way. The tomb originally held eight bodies, six of which were found. The structure stood at the entrance to a villa belonging to the Marmenia family. Extensive remains of the villa have been found. Pagan and Christian relics appear together. This article appears to be derived from a treatise by Lugari published in Rome in 1882.

Some Ivories of the Stroganoff Collection. — The opening article of *L'Arte*, the successor of the *Archivio Storico dell'Arte*, is by F. Hermanin, on 'Some Ivories of the Stroganoff Collection.' Here are published (1) a tablet from the cathedral chair of Maximianus at Ravenna, on which are sculptured the Incredulity of Salome and the Entrance of Jesus into Jerusalem; (2) a Syriac ivory of the sixth century, sculptured apparently by the author of the *Arorio delle cinque parti* in the museum at Ravenna; (3) a Carolingian ivory of the ninth century; (4) an Italian ivory of the twelfth century, representing the Nativity, and the Adoration of the Magi; and (5) a twelfth-century Byzantine ivory of Christ, and (6) a twelfth-century Byzantine representation of the Madonna and Child. (*L'Arte*, 1898, pp. 1–11.)

Photographs of Early Christian and Mediaeval Ivories. — Dr. Hans Graeven of the German Archaeological Institute, Rome, solicits subscribers for a series of photographs of Early Christian and Mediaeval Ivories. The collection will consist of photographs of ivories now in England, Italy, France, Germany, and Russia, and will be divided into six series of 60 to 80 photographs each. The photographs will be 13 cm. x 18 cm. in size and will be sold for 30 to 36 marks per series. Some Graeco-Roman Ivories will be photographed also and will be sold separately.

PISA. — The Civic Museum. — Though the facts are not mentioned by any of the numerous *Guides* to Pisa, the Pinacoteca founded by Napoleon I has been closed since 1893, and the Civic Museum has been opened to the public in what was once the Convent of San Francesco. Excepting the Campo Santo, no other building in Pisa received such important pictorial adornment as this convent. Vasari mentions among the various artists who worked there Taddeo Gaddi, Taddeo Bartoli, and Spinello Aretino. No

work of the latter remains to-day. The museum is under the direction of Supino, inspector of the Bargello Museum in Florence, and contains collections of manuscripts, coins, vestments, sculptures of the thirteenth and fourteenth centuries, and about two hundred paintings earlier than the sixteenth century, some of them particularly interesting, as being by some of the early masters, examples of whose works are rarely seen. Among these paintings is a portrait of Dante, attributed to Benozzo Gozzoli.

Signor Supino has done a great service to the cause of art by collecting in the museum all the pieces which remain of the celebrated pulpit by Giovanni Pisano, erected in the Duomo in 1303-1311, and almost entirely destroyed by the fire of 1596. (*R. Art Chré.* 1898, pp. 133-139.)

RAVELLO.—*The Campanile.*—An effort is being made to preserve the fine mediaeval belfry tower of the cathedral at Ravello above Amalfi, which has been condemned as unsafe. No rebuilding of the tower is contemplated, but it is estimated that about 300*l.* is required to prevent the old tower being a source of danger and to reopen its original windows, several of which have been blocked up during the last two centuries. The Italian Government will contribute in proportion to the sum which can be raised by voluntary contribution; but Ravello, as all who have visited it must know, is so poor a place that no money can be raised on the spot beyond a small sum collected by the local clergy. Contributions may be sent to Mrs. Reid, Palazzo de Rufoli, Ravello, or to C. C. Lacaita, Esq., Selham, Petworth. (Letter to the *Athen.* April 16, 1898.)

RIGNANO FLAMINIO.—*Church Frescoes.*—The little church of SS. Abbondio ed Abbondanzio at Rignano Flaminio near Rome is an indebted monument, important for its paintings. The frescoes of the triumphal arch date from the eleventh and twelfth centuries, and represent the earliest transition from mosaic to fresco painting. In subject and style these frescoes may be compared with the mosaics of the triumphal arch of Santa Prassede, Rome. (D. TUMIATI, *L'Arte*, 1898, pp. 12-14.)

MILAN.—*S. Sepolcro.*—The restoration of S. Sepolcro is being pushed forward with rapidity. The barock doorway has been removed and the façade is assuming, under the direction of Professor J. Moretti, its original eleventh-century appearance. (*Arch. Stor. Lomb.* 1898, pp. 126-130.)

TURIN.—*Architectural Casts.*—In the exhibition now open at Turin there is a large and splendid collection of architectural casts—capitals, doorways, bas-reliefs, etc., mostly mediaeval—from the province of Bari; revealing such a richness and beauty in the ancient art of Apulia as must astonish nearly all who see the exhibit. The casts were made at a cost of 100,000 lire, and, as the moulds were not preserved, this collection must remain absolutely unique. It is to be hoped that it will be permanently housed at Turin. A large division appropriated to sacred art has a retrospective show of paintings, sculptures, and objects of ecclesiastical art of all

sorts. There is also a collection of photographs of mediaeval churches in Piedmont, general views and details, complete beyond anything to be seen elsewhere. (*N. Y. Evening Post*, August 3, 1898.)

FRANCE

THE PIOT PRIZES.—The Académie des Inscriptions, which dispenses the Piot foundation, assigned for 1897: 2500 francs to M. Bertaux to continue his labors in Italy on the arts of Italy and Sicily; 500 francs to M. Letaille to study and photograph Christian Sarcophagi in Algeria, Tunisia, and Spain; and 3000 francs to M. Gabriel Millet to pursue at Mistra and Mt. Athos his studies in Byzantine painting. (*C. R. Acad. Insc.* 1897, pp. 582–583.)

PARIS.—**Congress of Learned Societies.**—The annual congress of the "Sociétés Savantes" opened this year on the 12th of April, under the presidency of M. Alexandre Bertrand, assisted by M. Raoul de Saint-Arroman representing the minister of public instruction. M. Gaston Le Breton read a very curious paper on two most rare and precious tapestries in the museum of Rouen, and there were a number of other interesting papers on a great variety of subjects. (*R. Art Chrét.* 1898, p. 262.)

Recent Acquisitions of Manuscripts in the Bibliothèque Nationale.—During the years 1896 and 1897 the Bibliothèque Nationale received 581 manuscripts, of which 75 are Latin and the remainder French. Among the latter is the autograph manuscript of the works of Lamartine and a collection of manuscripts relating to the history of Metz and Lorraine. These are catalogued by H. Omont in *Bibl. Éc. Chartes*, 1898, pp. 81–135.

Bequest to the Cabinet des Médailles.—M. Jules Rouyer has bequeathed to the Cabinet des Médailles his collection of French historical *jetons*, comprising 4888 pieces dating from the thirteenth century to the present. (*R. Num.* 1898, p. 132; *C. R. Acad. Insc.* 1898, p. 101.)

ABBEVILLE.—**Restoration of St. Vulfran.**—At Abbeville, the church of St. Vulfran is being thoroughly restored. This church, built in 1488, is in the flamboyant Gothic style, in the period of its transition to the Renaissance. (*R. Art Chrét.* 1898, p. 259.)

BOURGES.—**Archaeological Meeting.**—The "Société Française d'Archéologie" held its sixty-fifth session this year at Bourges, in the beginning of July. (*R. Art Chrét.* 1898, p. 263.)

CAMBRAI.—**Local History.**—The archbishop of Cambrai is the author of a most interesting plan for the discovery and preservation of the full history of his diocese. Every priest in the diocese is provided with a programme of inquiry, enumerating all the different subjects for research, and is charged with following out this programme in his parish. Three years are allowed for the completion of this work, when each parish history will be published separately, and then all of them published together as a

history of the diocese. The archbishop's excellent example has been already followed by Mgr. de Launoy for Aire, and by Mgr. Fuzet for Beauvais. Also in Belgium, Mgr. Goossens has set on foot a very similar scheme for Malines. (*R. Art Chrét.* 1898, p. 257.)

LYONS.—An Agate Seal in the Museum.—In the Museum of Lyons is an agate seal dating probably from the second half of the tenth century. It presents the figure of a saint enthroned, not unlike the figure of the ivory seal representing S. Serveis of Maestricht (cf. *L'Art*, 1877, p. 166). Such engraved seals of the early middle ages are rare. (BABELON, in *Bull. Soc. Ant. Fr.* 1897, pp. 259-263.)

ROUEN.—Care of Churches.—The restoration of the cathedral, long very necessary, has at last been decided upon, the city to provide 10,000 francs a year for ten years to this end.

The church of St. Laurent is to become national property, the city of Rouen being charged with carrying out the necessary improvements. (*R. Art Chrét.* 1898, pp. 179-180.)

STE. CROIX-EN-FOREZ.—Discovery of French Mediæval Mural Paintings.—So little remains of French painting of the middle ages that the announcement of a recent discovery of frescoes in the ancient Carthusian chapel of Ste. Croix-en-Forez is the source of much interest. By the removal of a coat of whitewash, four paintings have been brought to light, representing scenes relating to the death of Thibaut de Vassalieu, archdeacon of Lyons and Cambrai, who died July 4, 1327.

Messrs. Favarcq & Vachez are preparing an important publication with reference to these fine paintings. (*R. Art Chrét.* 1898, p. 258.)

SOUVIGNY.—Restoration of the Church.—The Abbey Church of Souvigny, where are the tombs of the first dukes of Bourbon, is to be restored. For the fifteenth century it was saved from the ruin which then menaced it by the money raised by the appeals of the celebrated Dom Chollet. (*R. Art Chrét.* 1898, pp. 259-260.)

BELGIUM

RESTORATIONS OF BUILDINGS.—It is a pleasure to note that the best Belgian architects appreciate the value of preserving, as far as possible, the original character of a building, while restoring it, thus showing a right understanding of the term "restoration."

The following are some of the buildings which are to be restored in this happy manner: the interior of the church of St. Rombant, at Malines, to be relieved of its whitewash, and otherwise put in good order; also at Malines, the Mont de Piété; at Bruges is begun the work of removing the various valueless constructions which hide the façade of the church of Notre Dame, and the restoration of the remarkable palace of Grunthuse is to be completed, thanks to a new vote of funds from the Common Council;

in Brabant, removing the whitewash in the chapel of St. Lambert; at Selle some interesting paintings have come to light, notably a representation of an angel, apparently of the thirteenth century; at Hérent work has been begun on the parish church; under the careful and intelligent supervision of the architect Langerock, the work on the exterior of St. Pierre de Louvain is advancing rapidly. (*R. Art Chrét.* 1898, pp. 160-161.)

GHEENT.—**The Leugemeete.**—The architects charged with deciding the date of the Leugemeete at Ghent consider the chapel to be as early as the beginning of the fourteenth century. They are agreed upon the authenticity of the frescoes, which authenticity was called into question by Van Malderghem of Brussels. (*R. Art Chrét.* 1898, p. 261.)

ENGLAND

RESTORATIONS OF BUILDINGS.—In the eighteen years preceding 1891, £10,000,000 were spent in England in the restoration of churches, and most of it was expended on churches, not in the cities, but in the country.

Restorations are now going forward on the Abbey of St. Albans, Salisbury Cathedral, the choir of the Abbey at Bourne, St. Mary-the-Quay, Harwich. (*R. Art Chrét.* 1898, pp. 233-234.)

SOUTH KENSINGTON.—**Purchase of Paintings.**—The mural paintings, said to have been removed from St. Ambrogio's at Milan, which we recently said would be sold on the 8th inst. by Messrs. Foster, fetched small prices, the lunette of the "Ascension" producing 10 guineas, "Saints," 15*l.*, and its counterpart, 11*l.* 10*s.* These were bought for the South Kensington Museum, where they will certainly be welcome as illustrating the style and technical processes employed on them. Mr. Abercrombie purchased the "Last Supper," the most important of the collection, for 40 guineas. The nine examples were sold for 80*l.* 10*s.* The majority of the works were in bad condition, while some of them were improvable. (*Athen.* June 18, 1898.)

CANTERBURY CATHEDRAL.—It is proposed to replace the statue of St. Michael on the central tower of Canterbury Cathedral. The ancient statue, which gave this tower the name of "Angel Tower," was destroyed by the Puritans about 1500. (*R. Art Chrét.* 1898, p. 234.)

HARWICH.—**The Finding of Some Wall Paintings.**—In restoring the church of All Saints at Dovercourt, Harwich, some ancient frescoes have been discovered which may, it is hoped, be saved. This church was given to the Abbey of Colne at the time of William the Conqueror. (*R. Art Chrét.* 1898, p. 234.)

The Ancient Church of Bosham.—In the *Reliquary and Illustrated Archaeologist*, 1898, pp. 82-90, H. Elrington describes the church of Bosham, which is represented on the Bayeux tapestry. The church is of Saxon,

Norman, Early English, and later work. Five illustrations accompany the article.

The Church at Gressingham.—At a meeting of the British Archaeological Association, May 18, 1898, a paper by Mr. C. Hughes, on the parish of Gressingham, Lanes, was read. It is situated about 7 miles from the old county town of Lancaster, in a neighborhood rich in archaeological remains. In the belfry of the church of Claughton, close to the ancient hall of the same name, not far from Gressingham, is preserved the oldest dated bell known in England. The church of Gressingham is dedicated to St. John the Evangelist, consists of nave, chancel, north aisle, and west tower, and is mainly of the Perpendicular style of architecture, although there are portions of the ancient Norman church existing—in particular, a fine south doorway of three arches recessed in the thickness of the wall. Over the door on the south side is a portion of a quaint old organ of diminutive size, which once did duty in the service of the church. There are many old houses and halls (most of which are now farmhouses) in the immediate neighborhood; and in the village of Gressingham, near the vicarage, is a cell, once the residence of a hermit, and still retaining its ancient windows. (*Athen.* May 28, 1898.)

Sculptured Norman Tympana in Cornwall.—In the *Reliquary and Illustrated Archaeologist*, 1898, pp. 91–99, A. G. Langdon publishes and describes (4 figs.) sculptured Norman tympana from St. Michael Carhayes (Agnus Dei) and Perran Arworthal (Agnus Dei), a Norman doorway at Tremaine, and an Agnus Dei from the doorway of the church at St. Anthony-in-Meneage. A large number of Norman buildings must have existed in Cornwall. Four other tympana (an Agnus Dei and a Dragon at Egloskerry, an Agnus Dei at St. Thomas the Apostle, a Tree with Beast on each side at Trenegglos) and many doors without tympana are mentioned.

THE ROYAL ARCHAEOLOGICAL INSTITUTE.—The annual meeting of the Institute took place at Lancaster, July 19–26, 1898. The attendance was large. The members of the Institute visited the parish church of St. Mary, a structure almost entirely of early Perpendicular work, although a small amount of transition to Early English is left, and on July 18th a discovery was made at the west end of Decorated work (about 1350) concealed within the thickness of the wall. The stalls are remarkably fine, probably of English workmanship. Several fragments of pre-Norman knot work are built into the south wall of the church, and some twelfth and thirteenth century incised coffin lids are worthy of notice. The adjacent castle of Lancaster was also visited. An excursion was made to Furness Abbey and the remains of the fortress on the isle of Fouldrey were visited. The manor house of Borwick Hall, a fine structure of the sixteenth century, and Leven's Hall were inspected. A visit was made to Heysham where the Saxon work on the west end was carefully examined. In the churchyard is the celebrated hog-back stone with elaborate carvings which are considered to be a striking example of the Pagan and Christian overlap in the north

of England, one side being illustrative of the pagan sagas and the other of the story of Christ. The last day of the meeting, the priory church at Carthmel was visited. It was founded in 1188 by William Mareschal, Earl of Pembroke, and was a priory of Austin canons. The peculiar and quite unique arrangement of the central tower of the church excited much interest. The upper stage of the square tower is placed on a square diagonally to its base. The beautiful canopies over the altar are noteworthy, and are the best examples of post-Reformation woodwork which England possesses. They were given to the church in 1617. Other excursions were: to the church at Halton, where the tower is fourteenth-century work and where two pre-Norman sculptured crosses are preserved, one in the churchyard and the other in the church; to the village of Melling, where is a church of some interest with fragments of Saxon work now preserved in the vestry; to Hornby, where the church of St. Margaret and the castle of Hornby were visited; and to the church of Mitton, where the chief points of interest are the chancel screen, the font cover, and several monuments.

During the meetings several papers were read, including 'The Relation between Archaeology, Chronology, and Land Oscillation in Post-Glacial Times,' by Dr. Robert Munro; an address by Mr. Holme Nicholson; 'The History of Lancaster School,' by Mr. A. F. Leach, and descriptions and discussions of monuments visited, by different persons. (*Athen.* August 6 and 13, 1898.)

THE BRITISH ARCHAEOLOGICAL ASSOCIATION.—The fifty-fifth congress of this Association commenced Thursday, July 14th, at Peterborough. The dean of the cathedral gave a rapid sketch of the history of the buildings from the year 656, when the Saxon church was built by St. Pega, sister of St. Guthlac. Dr. Walker read a paper on Roman Peterborough. On the fifteenth, the Saxon churches of Barnack, Whittering, and Wansford were visited, as was also Castor church, a fine example of Norman structure, rebuilt in the thirteenth century. On the sixteenth, the town of Stamford and Burleigh House were visited. At Stamford are several interesting churches. The history of Burleigh House was described in a paper by Dr. Gotch. On the eighteenth, a visit was made to Spalding, where a history and description of the church of St. Mary and St. Nicholas was given by Dr. Perry. The present church was erected in 1284. The church is a perfect example of the Early English style with later additions. A visit was also paid to Ayscough Fee Hall, built in 1420. Little now remains of the original building. The visitors next attended a meeting of the Archaeological Society, at which a paper was read by W. E. Forster, entitled 'A Plea for the Preservation of the Old Memorial Court Rolls.' On the return to Peterborough, the old tithe-barn and St. John's church were visited. On the nineteenth, a visit was paid to Little Gidding, Connington church, and to Yaxley church. At Hatton a cross was inspected which was declared by Mr. Lynam to be early Norman. On the twentieth, the manor house of Woodcroft, a building of the thirteenth century, was

examined. At Helpston a fine fourteenth-century cross was noted. Maxey church and castle were visited as well as the Northborough castle and church, the latter being interesting, not only as exhibiting the styles of the twelfth, thirteenth, and fourteenth centuries, but also because in each case the building as originally planned was never completed. On the twenty-first, a visit to Fotheringay was made. Before reaching this place, Apethorpe Hall was visited. The oldest part of this is Tudor, and the present front of the house dates from 1603. Fotheringay church is an excellent specimen of late Perpendicular Gothic, containing nave, aisles, and tower. The church is in a terrible state of dilapidation. Of the old castle nothing remains except a mound (where the keep stood) and one great bastion by the riverside. The Association also visited Cotterstock, a handsome specimen of the Elizabethan manor house. Cotterstock church was described by the vicar. Warmington church is an excellent specimen of Early English, the western tower being especially beautiful. The west door is ornamented with dog-tooth and flowers. On the way to Peterborough, Orton Longueville was visited, and the church was described by the vicar. Some fine flint implements and specimens of Roman pottery from Castor, the Roman Durobrivæ, are to be seen at Orton.

During the meetings papers were read, among them the following: by Dr. Walker on 'Saxon Remains found in or near the City of Peterborough'; by Lord Melville on 'Latham Hospital at Oundle and its Early Statutes'; by Rev. W. Macereth Noble on 'The History of Little Gidding'; by E. Bradley Crowland on 'The Legend of St. Guthlac'; by Dr. Phené on 'The Commercial Importance of Peterborough in Pre-Roman Days'; by Mr. Poulter on 'Bury Church and Biggin House, Hants'; by Dr. W. Degray Birch on 'The History of Ramsey Abbey, illustrated by Manuscripts in the British Museum.' (*Athen.* July 30 and August 6, 1898.)

CHURCHES AND CASTLES NEAR LUDLOW.—In *Athen.* August 13 and 20, 1898, is an account of the meetings of the Cambrian Archaeological Association at Ludlow, August 8-12. At Ludlow the castle, the church of St. Lawrence, Hosier's Alms-houses, the Reader's House, the Bull Inn, the Feather Hotel, the Museum, Barneby House, and the Broad Gate were visited. The castle is still in part Norman, with details worthy of careful study. The architectural details range from early Norman to late Perpendicular. The church of St. Lawrence is for the most part in the Perpendicular style, but the north aisle of the nave belongs to the Decorated period, and some remains of Norman and Early English work are to be found. At Staunton Lacy the Saxon church is interesting, though it was so much altered in the Early English and Decorated periods that its original plan cannot be determined. At Culmington is an Early English church. Delbury church is in part Saxon and has a Norman arch in the west wall of the tower. At Holgate is a Norman castle, now incorporated in a farmhouse. Holgate church has a fine Norman doorway with interesting sculpture. At Heath is an extremely perfect little Norman church, and the

church at Ashford Carbonel is also interesting, being in part Norman and Early English. Several other churches and castles of more or less importance were visited by the Association.

IRELAND

CHURCH OF ST. DOULOUGH.—At a meeting of the British Archaeological Association, April 20, 1898, a paper by Mr. G. G. Irvine upon the very curious church and well of St. Doulough, county Dublin, was read. The church is situated about eight miles northeast of Dublin, not far from the battle-field of Clontarf. There is a very good plain granite cross of early type at the cross-roads leading to the church. The ground plan of the church is in two divisions, the easternmost being much the larger, vaulted and groined, but without ribs. In a recess formed by one of the windows in the south wall is a very curious staircase leading up to a long room, which runs the whole length of the building, forming an upper floor. The walls of the church are carried up, and make a square tower in the centre, with embattled parapet. The eastern portion of the ground floor is 14 feet 6 inches to the crown of the vault, but the western portion is in two heights, a priests' chamber occupying the upper part, and rising into the long chamber above, where it forms a raised floor of four steps. There are several stairs leading to various parts of the building and to the tower, and the whole arrangement is quaint in the extreme. The church dates probably from the beginning of the thirteenth century, and is one of a very interesting type of buildings peculiar to Ireland. The well is situated to the northeast of the church, and is in character with it. There is also a curious underground chamber, roofed with a circular barrel vault, and approached by a very narrow flight of steps from the ground level. It was probably the baptistery.—Mr. J. C. Gould drew attention to an ancient cross, a holy well and baptistery together, with an interesting church, at the village of St. Cleer, in Cornwall, and mentioned that in the tower was suspended a ringers' board bearing some quaint lines. (*Athen.* April 30, 1898.)

RENAISSANCE ART

ITALY

NEW NAMES OF ITALIAN ARTISTS.—In the *Rassegna Bibliografica dell' Arte Italiana*, 1898, pp. 3-6, Signor Grigione publishes documents which give us the first mention of three Italian painters and one sculptor. The first document is dated July 24, 1428, and mentions Cristoforo di Faenza; the second, dated December 1, 1470, mentions Petruzio di Fiumana; the third, dated November 10, 1490, preserves the name of Giovanni Battista di Bologna, and the fourth, dated October 29, 1518, mentions Iacopo Filippo Zudoli, a sculptor of Faenza.

PUBLICATIONS ANNOUNCED BY THE REGIA DEPUTAZIONE DI STORIA PATRIA.—At Urbino, the local branch of this society has decided to publish Raphael's literary works. In Florence they are preparing some eight hundred letters written to Michelangelo, only some sixty of which have hitherto been published. In Venice they are about to undertake the publication of the papers of the Republic, beginning with those relating to matters of finance. The Republic having spent vast sums in matters of art, this publication promises to be of great interest. (*R. Art Chrét.* 1898, pp. 131, 132.)

TWO PAINTINGS BY RAPHAEL.—F. de Amicis bought in Amsterdam, in 1897, a painting, which, on being cleaned, seems to him to be undoubtedly a work of Raphael, the *Madonna del Pozzo*, painted at Florence for Taddeo Taddei, in whose house Raphael lived from 1501-06. Below the feet of the Madonna, de Amicis has found the inscription *Sanzius M.D.III.* Be it remembered that in the Uffizi there is a *Madonna del Pozzo* of Raphael.

Some years ago, Giacomo Bertoldi bought in the house of a poor mason near Venice a Madonna and Child with St. John the Baptist and St. Elisabeth. It is a painting on wood, and from the initials discovered on it, is believed to be a Raphael. In a fold of the Virgin's cloak are the initials *R. V.*, which might stand for *Raffaello Urbinate*, the painter's signature. On the back is inscribed in ink, *R. S. Arc.*, which would mean *Raffaello Sanzio, Arcangelus*, evidently written by some possessor of the painting. (*R. Art Chrét.* 1898, p. 131.)

MELOZZO DA FORLÌ.—A codicil to the will of the mother of Melozzo da Forlì, dated May 9, 1489, shows that Melozzo, heretofore supposed to have been still at Forlì, was already in Rome. The document is published in the first number of the *Rassegna Bibliografica dell' Arte Italiana*, 1898, pp. 4-5.

ROME. — Fra Bartolommeo.—Dr. Kristeller has found in the collection of engravings of the Galleria Nazionale, in the Palazzo Corsini, studies by Fra Bartolommeo for the Circumcision on the left side of the diptych by him in the Uffizi Gallery. (*L' Arte*, 1898, p. 84.)

Exhibition of Engraved Portraits in the Palazzo Corsini.—Dr. Kristeller has placed on exhibition the Corsini collection of engraved portraits, classified by schools and periods. This rich collection contains examples not only of Italian, but of French, German, Dutch, and English engravings from the fifteenth to the present century. (*L' Arte*, 1898, pp. 60-61.)

PERUGIA. — Repairs of the Cambio.—The Municipality of Perugia, having determined to repave the Cambio, have intrusted the work to Cav. Tesorone, Technical Director of the Industrial School at Naples, who designed the tile pavement for the recently opened Appartamento Borgia at the Vatican. The new pavement of the Cambio will also be in *maioliche*

tiles. Search has been made for remains of the old pavement, conjectured to have been tiled, but without success. The drawing made by the professor is in the style of the *quattrocento*, with an Oriental influence, and we think will be found to harmonize admirably with the frescoes decorating the walls of the chamber, and to be in point of color and design an example of ceramic decoration of remarkable force and originality. (*Athen.* June 4, 1898.)

FLORENCE. — Destruction of Paintings by Fire. — During a service in the church of San Niccolò last October, through the negligence of the clergy, the paper flowers and stuffs on the altar caught fire, much injuring an altar-piece by Gentile da Fabriano (1370-1428). Another altar-piece by Taddeo Gaddi (1300-66), Giotto's best pupil, was fully half burned, and a Madonna and Child, attributed to Orcagna (1308-68), was entirely destroyed. In spite of the oft-repeated order that a painting, no matter what may be its position, shall never be covered with a veil, the finest treasures of art are in this way constantly in danger of destruction. (*R. Art Chrét.* 1898, p. 132.)

Discovery of an Annunciation. — The church of the Ognisanti, in the process of its re-decoration in 1627, lost many of its early frescoes, some being entirely destroyed, and some covered with paintings of the time. One of the latter having lately been removed, a fine old fresco has been brought to light. It is an Annunciation, conceived much in the manner of the celebrated fresco of the Santissima Annunziata of the Servites. (*R. Art Chrét.* 1898, pp. 132-133.)

Portraits of Artists in the Uffizi. — The celebrated collection of autographic portraits of artists made in the seventeenth century by Leopold de' Medici has been removed to the principal story of the Museum and arranged according to schools and periods. (*L'Arte*, 1898, p. 82.)

Painting by Ghirlandaio. — In view of the celebration in honor of Amerigo Vespucci, the recently discovered fresco by Ghirlandaio is published in *L'Arte*, 1898, pp. 53-60, by T. B. Supino. The fresco is in the Ognisanti, and was described by Vasari as a Dead Christ and Saints, and, above the arch, a Misericordia in which is figured Amerigo Vespucci, who navigated the Indies. A coating of whitewash long concealed this fresco from view, but it is now uncovered and is in a fairly good state of preservation. (See *Am. J. Arch.* 1898, p. 128.)

Engraving of Van der Goes's Adoration of the Magi. — It will be good news to lovers of ancient Low Country painting that the Direction des Beaux-Arts has instructed M. Léopold Flameng to engrave Hugo Van der Goes's famous triptych, the most thoroughly accredited work of that most interesting master, The Adoration of the Magi, which is in the Hospital of Sta. Maria Novella at Florence. (*Athen.* March 19, 1898.)

FLORENCE, ORVIETO, AND MONTEFIASCONE. — Recently Discovered Frescoes. — In the *R. Art Chrét.* 1898, pp. 209-211, Gerspach publishes frescoes of a Pietà from the church of S. Felice, Florence; a Madonna and Child from the cathedral at Orvieto; and a Madonna and

Child and a Martyr from S. Giovenale, Orvieto, and of Pope Urban IV from S. Flaviano at Montefiascone.

PADUA.—**Golden Seal of Michele Steno.**—Golden seals were used in Venice, for various purposes, in the thirteenth, fourteenth, and fifteenth centuries. In the Museo Bottacori at Padua is a parchment dated September 5, 1409, to which is attached an oval golden seal. On the obverse is represented St. Mark enthroned, and the Doge, about whom is inscribed MICHAEL · STENO · DVX. On the reverse is inscribed MICHAEL · STENO DEI · GRACIA DVX · VENETIARum · ET Cetera. The document accords to the nobles and citizens of Zara the privileges of the city of Venice. (V. LAZZARINI, *N. Arch. Ven.* 1897, pp. 366-370.)

MILAN.—**Acquisitions of the Brera Gallery.**—The Brera Gallery has recently acquired the following paintings: a portrait of Andrea Doria, by Bronzino, in which Doria is represented bearing Neptune's trident; a painting of Tommaso Aleni; a painting by Borgognone; and an altar-piece by Boltraffio. (*L'Arte*, 1898, p. 82.)

A Virgin by Fadino.—The Brera Gallery, Milan, has acquired, says the *Chronique des Arts*, a fine Virgin, enthroned, with the Child, and accompanied by three saints. It is signed "Opus Tome Aleni Cremon MCCCCC." This painter is known as Fadino. (*Athen.* March 19, 1898.)

The Castle.—The recent restorations of the Castle of Milan, including that of the interesting loggia of Galeazzo Maria Sforza, are published by Moretti in the *Arch. Stor. Lomb.* 1898, pp. 140-152.

Leonardo da Vinci.—The wall painting recently discovered by Dr. Paul Müller Walde in the Castle of Milan, and ascribed by him to Leonardo da Vinci, is reproduced in the *Arch. Stor. Lomb.* 1898, p. 146, and will be published later in the *Jb. Preuss. Kunsts.*

VENICE.—**Marble Lion of St. Mark.**—It is well known that, in the past, there stood upon the western balcony of the palace of the Doges in Venice, a colossal winged lion of marble, symbolic of the republic of St. Mark, with the Doge, Andrea Gritti, kneeling at its feet. A new marble lion has just been put in its place, the original one having been destroyed by the mob at the time when the soldiers of Napoleon occupied the city. (*R. Art Chré.* 1898, p. 180.)

MANTUA.—**Correggio.**—The wall paintings attributed to Correggio, in the small room of Isabella d'Este in the building adjoining the Castello di S. Giorgio at Mantua, are about to be transferred, and the room reconstructed in a wing of the Ducal Palace. (*Arch. Stor. Lomb.* 1898, pp. 201-202.)

FRANCE

PARIS.—**A Painting by Piero della Francesca.**—The Louvre has acquired, for 130,000 francs, a fine work by Piero della Francesca, representing, at full life size and to the knees, the Virgin and Child. The Virgin

wears a semi-transparent veil, which flows behind her head, and disengages it from the pure blue sky and landscape background. This picture was formerly in the collection of the Duc de la Trémoille. (*Athen.* March 12, 1898.)

CAEN. — **Cosimo Tura.** — In the Mancel collection in the Hôtel de Ville at Caen, Eugène Müntz has discovered a painting which he attributes to Cosimo Tura. It represents St. James, youthful, beardless, seated on a marble throne. (*L'Arte*, 1898, pp. 84-85.)

AUSTRIA-HUNGARY

AUSTRIAN TYROL. — **Wall Paintings of St. Christopher.** — In the *Mith. Centr. Comm.* 1898, pp. 88-90, P. Grueber publishes a series of representations of St. Christopher from the churches at Margarethen, Althofen, Steinbichl, Tresting, Möderndorf, and Ober Villach. In the same number of the *Mith.* pp. 117-118, other similar representations of St. Christopher are noted.

SOUTHERN TYROL. — **Topographical Study of Art.** — In the *Mith. Centr. Comm.* 1898, pp. 51-56, Dr. Hans Schmölzer continues his topographical study of art monuments in Southern Tyrol, treating of the churches at Cusiano, Termenago, Cogolo, Vermiglio, Dimaro, and Campiglio.

BOSKOWITZ. — **A Wrought-iron Pulpit.** — In the chapel of the cemetery at Boskowitz is a charming wrought-iron pulpit bearing the date 1626. It is reproduced in the *Mith. Centr. Comm.* 1898, p. 120.

GERMANY

BERLIN. — **A Crucifixion by Van Eyck.** — The Berlin Museum has lately acquired from England a small Crucifixion attributed to one of the Van Eyck brothers. (*R. Art Chré.* 1898, p. 232.)

COLOGNE. — **Painted Glass.** — There were eighteen directors of museums at the recent sale of the Douglas collection of painted glass at Cologne. The highest prices were paid by the director of the museum at Basle, who bought a number of examples made after cartoons of Holbein. A St. George by Hans Baldung Grien was bought by the Berlin Museum, and other works by the same artist were bought by the museums of Nuremberg, Basle, and Soleure. (*R. Art Chré.* 1898, p. 144.)

HOLLAND

UTRECHT. — **Restoration of the Ancient Castle of Haarzuylen.** — The restoration of the castle of the barons Van Zuylen, in the province of Utrecht, recalls the famous restoration of the Château de Pierrefonds. The

restoration is being carried on under the direction of Dr. Cuypers and, it is said, will be most careful, as no expense is to be spared to make it complete. (*R. Art Chré.* 1898, p. 231.)

HAARLEM. — **Lucas van Leyden as an Illustrator.** — Franz Dülberg has discovered six books in the Episcopal Museum of Haarlem which contain woodcuts by Lucas van Leyden. Five of these books were printed by Jan Severs in Leyden in 1508, 1514, 1515, 1517, and 1524. The woodcuts illustrate various phases of Lucas van Leyden's artistic ability. (*Rep. f. K.* 1898, pp. 36-46.)

1898

March — August

ARCHAEOLOGICAL DISCUSSIONS

SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN RECENT PERIODICALS

GENERAL AND MISCELLANEOUS

Migration of Archaic Ornament. — In the *Jahreshefte d. Oesterr. Arch. Inst.* 1898, I, pp. 9-13 (9 figs.), M. Hoernes compares ornament-patterns on objects from the Mondsee in Austria, from Hungary, Bologna, Armenia, and Baden with similar patterns from Cyprus, Troy, Mycenae, and Este, to show how elements originating in the regions of the eastern Mediterranean were adopted in barbarian lands.

The Sardinians and the Shardana. — At a meeting of the *Soc. Ant. Fr.* May 5, 1897, Viscount J. de Rougé spoke of some bronze statuettes in the museum at Cagliari, Sardinia. They represent warriors with peculiar helmets, shields, swords, and lances. Similar warriors are represented in Egyptian paintings under the name of Shardana, and the speaker supported his father's theory that the Shardana who joined with the Libyans in attacking Egypt under the nineteenth and twentieth dynasties are to be identified with the Sardinians. (*B. Soc. Ant. Fr.* 1897, pp. 241-246.)

The Game of Morra. — A fourth-century gold ring of Lampsacus, recently acquired by the Imperial Ottoman Museum, as well as certain vase-paintings and a large, late, bronze Cupid from Foggia, show that the ancients knew the game of morra, which the Italians play by rapid counting-movements of the fingers of the right hand. The Greeks seem to have kept the left hand still by grasping a wand, the Romans by holding it behind the back. The Lampsacene intaglio is an exceptionally fine piece of work. (P. F. PERDRIZET, *J.H.S.* 1898, I, pp. 129-132; 4 cuts.)

The Proportions of Antique Columns according to Writers of the Early Middle Ages. — In a former number of the *Bibl. École Chartes*, 1896, pp. 277-324, V. Mortet presented an article on the proportions of columns at the end of the Roman era, according to a very ancient formula. He continues, in the *Bibl. École Chartes*, 1898, pp. 56-72, the consideration of the proportions of antique columns as noticed by writers of the Early Middle Ages. References to this subject he finds in the seventh century in the *Origines* or *Etymologiae* of Godorus of Seville, ed. Lindemann, 1833, Lib.

XIX, Cap. X, §§ 22-24; in the eighth century in Venerable Bede's *De templo Salomonis liber*, ed. Migne, XCI, col. 784; in the ninth century in manuscript No. 337, fol. 31 v^o of the library at Valenciennes; in the tenth century in a manuscript of Schlestadt, No. 1153 bis, noticed in the *Rev. de Philol.* 1879, pp. 16-18; and finally in the eleventh century in Chap. 87 of the *Geometry* of Gerbert.

Goethe's Relation to Antiquity.—In the *Jahreshefte d. Oesterr. Arch. Inst.* 1898, I, pp. 105-122, F. Wickhoff discusses the changes in Goethe's relations to antiquity as they appear in Faust. The changes are exhibited by quotations from Faust as finally published, and from the fragments of Goethe's preliminary labors.

Archaeological Notes on Goethe's Faust.—In the *Jahreshefte d. Oesterr. Arch. Inst.* 1898, I, pp. 93-105 (1 fig.), E. Szanto discusses Goethe's relations to ancient art and his use of Philostratus. Goethe's 'Lemuren' seem to be derived from the reliefs of a sepulchre found near Cumae in 1809 (see Goethe's essay, 'Der Tänzerin Grab,' 1812), published in *Hist. Phil. Abhandlungen d. Berl. Akad.* 1830, pp. 1 ff. pls. 1-5. The description of the pygmies in the 'Classische Walpurgisnacht' appears to be connected with a vase-painting (Tischbein, *Collection of Engravings from Ancient Vases*, etc., II, 7), and perhaps with an engraved stone now in Berlin (Furtwängler, No. 7588) formerly in the Stosch collection.

EGYPT

The Tomb of Osiris at Abydos.—In *C. R. Acad. Insc.* 1898, pp. 278-289, is an account by Amélineau of his excavations at Abydos in 1897-98, the chief result of which was the discovery of the tomb of Osiris (see *Am. J. Arch.* 1898, pp. 70 ff). Brief remarks by Maspero are appended (pp. 290-291). Maspero, while granting the importance of Amélineau's discovery, thinks that there is no sufficient ground for his belief that Osiris was an historical personage, and finds that the tomb belongs to the third or second rather than to the first dynasty, while the bed contained in the tomb cannot be earlier than the middle empire, and may be as late as the eighteenth dynasty.

An Egyptian Plan of a Royal Tomb.—In *R. Arch.* XXXII, 1898, pp. 235-240, G. Daressy discusses a plan of a royal tomb on a fragment of stone found in 1889 in the course of the clearing of tombs VI and IX at Biban-el-Molouk. The plan is not carefully made. A flight of steps leads up to a series of three corridors, after which are three chambers. This plan is compared with the only other Egyptian plan of a building known,—the papyrus plan at Turin,—and also with tomb VI, that of Ramses-Ra-nefer-ka, in which it was found. It is not the plan of that tomb, but may be the plan of the tomb of Ramses Ra-kheper-mat, No. 18, at Biban-el-Molouk. Three cuts accompany the article.

A Bronze Bowl of Mycenaean Time.—A bronze patera or flat bowl from a Theban tomb, now in the museum at Gizeh, has Nile scenes engraved

in two bands around a central boss, on the inner side, enclosed by a circle of rosettes. Subjects and style are strictly Egyptian, and both the circumstances of the find and the likeness of the design to the Tell-Amarna pavement point to the time of Amenophis III or IV. Comparison with similar Egyptian pieces in Berlin, Paris, and elsewhere and with Cyprian and "Phoenician" bowls leads to the conclusion that the form was originally Egyptian and was imitated in Northern Syria in the second millennium B.C., with a gradual admixture of Assyrian motives. These Syrian bowls were carried, partly as booty, to Assyria by Assurnazirpal, and in a later style, of about the seventh century, were exported to Praeneste, Cervetri, etc. Tomb paintings in Egypt show them also in the earlier style, among the tribute vessels brought by the Retenu. The style of decoration, that of the Homeric shield, was independent of Mycenaean art. The small number of Mycenaean forms known in Egypt shows the influence of that art to have been very limited there. The Keftiu, mentioned always with the Princes of the Islands of the Sea, were not the Mycenaean nor perhaps any definite nation, until the name was used for the Phoenicians, in Ptolemaic times. The red-polished ware of the New Empire in Egypt was an importation, and probably from Syria rather than from Cyprus, and it was subsequently imitated in a native manufacture. (F. von Bissing, *Jb. Arch. I.* 1898, I, pp. 28-56; 1 pl.; 20 cuts.)

The Comparative Age of Babylonian and Egyptian Civilizations.

—In the *S. S. Times*, April 23, 1898, H. V. Hilprecht discusses the comparative ages of the two most ancient civilizations known. He remarks that the recent excavations at Coptos, Abydos, and Nagadah have proved that there existed in Egypt in most remote times a civilization different from that in the historical period and that between these two civilizations there is a wide gap. So much only, he thinks, seems sure: that the second civilization cannot be assumed to have been gradually developed out of the first, as the difference of race between the first and the second is unfavorable to such a theory. He believes, therefore, that the civilization of historical Egypt was imported from Babylon.

Tombs of the First Egyptian Dynasty.—In the *Independent* (1898, pp. 407 ff.) Ludwig Borchardt gives an account of the discovery of the tombs of the First Egyptian Dynasty and some of their results. He mentions the discoveries of Flinders Petrie in Ballas and Neggadeh, those of Amélineau at Abydos, those of De Morgan at Neggadeh. The tomb of King Menes at Neggadeh is described at some length. Borchardt believes that the discovery of this tomb and the identification of its possessor with King Menes satisfactorily determines the age of that culture presented to us by the excavations of Ballas at Neggadeh and Abydos, and proves also that there is no gap between that culture and the civilization of later Egypt.

The Woods used by the Egyptians.— . . . The ancient Egyptians made use of exotic as well as indigenous woods in their cabinet and wheelwright work; but the hieroglyphic inscriptions give us scanty information as to what these woods were. It is possible, on the other hand, to reach

very exact conclusions on this point by the chemical analysis and histologic study of the different remnants which have come down to us. This is precisely what has been done by Dr. Georges Beauvisage, Professor of Botany at the *Faculté de Médecine* at Lyons. He has taken some pieces of boards from Pharaonic coffins and some utensils in ebony, and after a microscopic examination has reached the following results: The coffin lids, which were sent from Cairo and came from excavations at Meir, near Qousieh, belonged to the twelfth dynasty. They showed all the distinctive characteristics of yew wood, of the variety called *Taxus baccata*, that being the only variety of the yew tree known in the Oriental region of the Mediterranean basin. This kind of yew is not met with in Egypt, or in Syria, and the nearest region to the Nile where it grows naturally is in the Taurus Mountains of Cilicia. Hence it was from there that the Pharaohs of the twelfth dynasty imported it, unless it grew, in early times, among the mountains of northern Syria. In any case, it is evident that at that early period relations already existed between Egypt and Asia, although we do not know what these relations were. Ebony filled an important place in Egyptian cabinet work, but as yet it has not been proved to what variety and family the *habni* of the Pharaonic inscriptions belonged. Dr. Beauvisage examined several ebony utensils which had been sent to him from Egypt, and found, after careful chemical analysis, that they were made of the *Dalbergia Melanoxydon*, a leguminous tree which grows in the region extending from Senegal to the Red Sea, and not of the *Diospyros Ebenacea* of tropical Asia. (*Independent*, June 23, 1898.)

The Proposed Dam at Assouan.—At a meeting of the Society of Antiquaries, April 28, Somers Clarke read a report on the proposed dam at Assouan and its effect upon the buildings at Philae. Under the revised scheme only Philae will be affected, and the government is doing all that can be done to reduce the evil to a minimum. The buildings at Philae will, however, inevitably suffer. Mr. Clarke also gave an account of the discoveries of Quibell and Loret. (*Athen*. May 7, 1898.)

ASIA

The Babylonian Istar.—The Babylonian conception of the goddess Istar while on earth is indicated by the attributes which she successively gives up, in the legend of her journey to the Lower World, as she passes the seven gates. They are (1) the crown, (2) the earrings, (3) the necklace, (4) the breast ornament, (5) the girdle, (6) the arm and ankle clasps, (7) the apron. This conception is strikingly like a type of goddess found among Babylonian and also Cyprian terra-cottas, which all have in common the position of the arm upon the breast. Now Istar's journey to the Lower World is only the sequel to her grief for the loss of Thammuz, and her vain search for him on the earth; and her nakedness and the position of the hands originally only indicated a mourner beating her breast. Later, how-

ever, these characteristics as well as the triangular apron, emphasizing the vulva, took on a symbolic meaning; and from them came the motive of the Greek Aphrodite, first seen in the Mycenaean terra-cottas. (H. SCHMIDT, May meeting of Berl. Arch. Gesellsch. *Arch. Anz.* 1898, II, pp. 128 f.)

Notes from Syria.—In *R. Arch.* XXXII, 1898, pp. 34-49, P. Perdrizet identifies Triparadeisos (Didorus XVIII, 39, 1) and Paradeisos (Strabo, XVI, 2, 19) with Ribla of the Bible (ii Kings xxiii, 33, xxv, 6, 20-21), the modern village of Riblé. He publishes an inscription found at the village of Burjel-Qaé, in which the goddess Simea (Σιμεία) is mentioned. This goddess corresponds to Juno (cf. *C.I.L.* III, 159). The name, Symi-amira, of the mother of Heliogabalus is explained as a compound of the name of this goddess and the word *marat*, meaning *mistress*. Twelve inscriptions relating to the Roman fleets in Syria are published, none of them for the first time. The officers and sailors mentioned are all from Misenum or Ravenna. The importance of Seleucia as a harbor in Roman times is emphasized, and an inscription on the side of a canal cut to keep a torrent from filling the harbor with sand is published. It reads, DIVVS VESPASIANVS ET DIVVS TITVS, in two lines. Clermont-Ganneau has published it with the addition of the letters F C below. Three other inscriptions from this canal are republished after Renan's copies as given by Waddington. The fleet evidently worked with the army in cutting the canal.

The Religion of the Hittites.—In the *S. S. Times*, May 7, 1898, Peter Jensen writes of the Religion of the Hittites. He assumes as proven that the modern Armenians are descendants of the ancient Hittites. Reliefs and other monuments show a Hittite goddess with a high cylindrical hat, standing on a leopard or a lioness. With her is a god holding in one hand a sceptre or mace and in the other a trident, while on his head he wears a conical hat. These figures head the procession at Boghazkeui. These two figures are the chief god and his wife. They appear in somewhat different forms in other places. The supreme god is the god of the lightning or the weather and also of fertility. The goddess is related to the Assyrian Ishtar-Astarte. As the bull is the symbol of the Hittite supreme god, so the cow is the symbol of his wife, who is to be regarded as a goddess of passive fertility. Again, the supreme god being a god of the weather, the goddess is probably the goddess of the earth. A sun-god stood in close relation to the other two. Such a triad is found among the Syrians and also among the Persians, who derived it from their Semitic neighbors. A similar triad is found among the Armenians, where its existence is an additional argument for the theory that the Armenians are descended from the Hittites.

The Cult of Ashera.—In the *S. S. Times*, September 3, 1898, Peter Jensen writes that the goddess Ashera or Ashratu occurs in the El-Amarna tablets. A goddess Ashratu occurs also in late Neo-Babylonian texts. This goddess is identified with Ninguedina, the wife of the god Martu, and they are explained as god of the mountains and goddess of the plains. The home of the god Martu is said to be the land of the Ammonites, and both god and goddess were originally of Semitic origin. They were doubtless

introduced into Babylonia from the West. With them a third deity was associated, and this triad is doubtless to be connected with the triad of the Hittites. Ashratu, or as she was also called Ashera, became the great goddess of Syria and of the Hittite country. Her cult spread over all Asia Minor and from there over a large part of the ancient world.

Cyrus's Expedition against Lydia.—The story in Bacchylides, III, 23 ff., that Croesus contemplated voluntary death as an escape from servitude, is quite consistent with Oriental ideas. A possible reference to the same occasion is found in the cuneiform annals of King Nabonidus. Here we read that in the year 547, Cyrus, king of Persia, advanced with his army to the Tigris, and later invaded a country whose name is lost, overcame the king, took his treasure, and established a garrison of his own in the capital, while the king continued to live there. This was some important event, for these annals do not mention any others, and the time and circumstances point to Lydia. Indeed, some traces of the name can be detected. (LEHMANN, March meeting of Berl. Arch. Gesellsch., *Arch. Anz.* 1898, II, pp. 122 f.)

PUNIC AFRICA

The Phoenician Inscription from Carthage.—In *C. R. Acad. Insc.* 1898, pp. 235-253, Clermont-Ganneau has a series of notes on the long Phoenician inscription recently discovered by Father Delattre. The notes are for the most part linguistic, but some historical points are also discussed.

GREECE

ARCHITECTURE

The Theatre Question.—In *Hermes*, XXXIII, 1898, pp. 313-323, E. Bethe discusses Dörpfeld's latest theory (*Athen. Mith.* XXII, 1897, pp. 439 ff.) that the "Greek" theatre of Vitruvius is the theatre of the type in vogue in Asia Minor and that in theatres of this type the actors did perform on a high stage, though in other Hellenistic theatres they did not. Bethe shows that there is no essential difference between the Asia Minor type and the usual Hellenistic type, whatever lesser variations there may be, and concludes that in the Hellenistic theatres generally the actors performed on a high stage.

The Tholos at Epidauros.—Of the various explanations of the round building at Epidauros, that which calls it an odeum or music hall is the most probable. Its official name is known by an inscription to have been *θυμέλη*. Now musicians were often called *θυμελικοί*, and their contests *ἀγῶνες θυμελικοί*, from the *θυμέλη* on which they performed in the theatre; and the word *θυμέλη* is also used of places for music when a theatre is out of the question. Hence this *θυμέλη*, which was erected soon after the establishment of musical contests at Epidauros, in 395 B.C., was probably intended for their accom-

modation. As to its being too small for such a purpose, it is quite possible that here, as at Athens, a private hearing was given before some four hundred persons, in addition to the public performance in the theatre. (HERRLICH, March meeting Berl. Arch. Gesellsch., *Arch. Anz.* 1898, II, pp. 124 f.)

SCULPTURE

Mycenaean Clay Idols.—Types derived from the Babylonian naked goddess with hands on the breasts, are known in pre-Mycenaean figures from Troy and the Greek islands, and in early Cyprian terra-cottas. In Mycenaean art, the only related type hitherto recognized is that of the gold figures with doves, but a connection can be traced in the clay idols as well. One example, of the disc type with breasts, has arms laid across the body, and others have arms in the attitude of the later Greek Aphrodite. A marble statuette from Orvieto, a work of eastern Greek art of the sixth century, is one step in the gap between this epoch and that of Praxiteles, when the symbolic gesture has become one of modesty. These figures must be imitated from cult statues or some higher form of art. They were made for use in the worship of the dead. The figures with the corners turned up to represent raised arms are probably adorants, not mourners. The seated naked goddess probably existed in Mycenaean art, as painted thrones are found, and in Cyprus the throne and the idol were made separately. (H. SCHMIDT, April meeting Berlin Arch. Gesellsch., *Arch. Anz.* 1898, II, pp. 125 f.)

Athena Hephaestia.—In the *Jahreshefte d. Oesterr. Arch. Inst.* I, 1898, pp. 55–93 (pl. iii, 7 figs.), E. Reisch discusses the Athena Hephaestia of Alcámenes. Inscriptions, *C.I.A.* I, 318, 319, record the appointment and the expenditures of a commission charged with the provision and erection of two colossal bronze statues. One of these has a shield which rests upon an *ἀνθεμῶν*,—some sort of plant form,—for which a considerable quantity of tin was needed. This figure must be either Ares or Athena. But it cannot be Ares, for the Ares of the temple of Ares at Athens—and no other is to be thought of—did not form a group with another figure (Paus. I, 8, 4). One figure of the group was then Athena, and the other must therefore be Hephaestus, the only god who had with Athena a common temple and cult. The inscription *C.I.A.* IV, 1, p. 64, 35 b, relating to the arrangement of the festival of the Hephaestia, offers some confirmation of the belief that the statues to be furnished by the commission were the statues in the temple of Hephaestus, which Reisch identifies with the so-called Theseum. The commission was appointed in 321–320 B.C., and its activity lasted four years. The statues were then set up in 416 B.C. These must have been the cult-statues of the temple of Hephaestus, and the Hephaestus of the Hephaesteum can be no other than the famous Hephaestus of Alcámenes mentioned by Cicero, *De. Nat. Deor.* I, 30, and Valerius Maximus, VIII, 11. The mention of the *ἀνθεμῶν* upon which the shield of Athena rests enables Reisch to find a replica of the Athena of the Hephaesteum in a statue in the museum of Cherchel, published by Gauckler, *Musée de Cherchel*, pl. xv, 1. The head,

both arms, and the shield are wanting. The goddess is clad in a long Doric chiton. Her aegis has become a mere scarf passing over her right shoulder and under her left arm. The Gorgon's head is somewhat archaic in form, but is not so prominent as usual, having been moved aside from the middle of the goddess's breast to a point nearer the left arm. All shows that Athena is represented as a peaceful goddess. The style of the drapery shows that the original of the Chérchel figure was an Attic work of the later fifth century B.C. and probably of bronze. Three replicas of this figure exist in Rome: in the Museo Chiaramonti (*Mus. Chiar.* pl. 14, *Clarac*, 467, 480), the garden of the Casino Pallavicini Rospigliosi (*Matz-Duhn*, I, p. 105, No. 622, *Röm. Mitth.* 1890, p. 67), and the Villa Borghese. These are all more or less defective and restored, but in spite of the fact that the shield is omitted in all of them they are recognizable as replicas of the Chérchel figure. Several adaptations of the same original are discussed, the chief of which are the Athena with the cista, from Crete, now in the Louvre (*Monuments Grecs*, XXI-XXII, 1893-94, pl. 12) and the Borghese Athena No. 183 (*Helbig, Führer*, II, No. 928). The relief from Epidaurus which Furtwängler, *Sitzungsber. d. Münchener Akad.* 1897, p. 290, connects with the Athena Lemnia, is regarded by Reisch as an adaptation of the group in the Hephaestum, so changed that Athena is represented receiving her helmet from the hands of Hephaestus. The Hephaestus of Alcámenes was, then, not unlike the well-known type of Asclepius leaning on his staff. Incidentally Reisch discusses the myths of Athena, Hephaestus, and Erechtheus. He also expresses his disbelief in Furtwängler's reconstruction of the Athena Lemnia and his ascription of the "Venus Genetrix" to Alcámenes. The terra-cotta plaque in Berlin, No. 2759, is republished and explained as a votive offering by a victor in the torch-race at the Panathenaea.

Statue of a Man from Delos.—In *R. Arch.* XXXII, 1898, pp. 14-19, pl. ii, cut, L. Couve publishes and discusses a colossal marble statue found at Delos in the summer of 1894 in the house in which the statue of the Diadumenus of Polyclitus and several other works of sculpture were found. The figure is nude except for a mantle thrown behind him with one end falling over the left shoulder and the other wound about the right wrist. The head is bald. The top of the head is made of a separate piece. This is probably a portrait statue representing some important personage of the time just before the sack of Delos by Archelaus in 88 B.C.

A Greek Head of a Youth.—A Greek head of a youth, of Parian marble, from an original of the highest artistic merit, has recently become accessible to archaeologists. It is not of any familiar type, but most closely resembles that of the Capitoline Amazon, which has been assigned by Furtwängler to Cresilas. The attempt, however, to distinguish four types of Amazons and identify them with the four statues of Pliny's tale about the contest at Ephesus, is misleading. The Capitoline Amazon is in much the same relation to the type recognized as Polyclitan, that the Dresden and Cassel heads of the Diadumenus bear to Polyclitus's purely Argive work; it is derived from it, but softened under Attic influence. This change could

not have been made by Cresilas, an older contemporary, but rather by some pupil, possibly Phradmon, of whose work so little is known. At any rate, it is in the late Polyclitan series, where the Idolino of Florence and the Westmacott Athlete belong, that the new work must find its place, greatly superior as it is, from the artistic point of view.

The present owner, Philip Nelson, Esq., 14 Princes Road, Liverpool, has expressed a willingness to permit casts of the head to be made if there is a sufficient demand. (E. A. GARDNER, *J.H.S.* 1898, I, pp. 141-146; 1 pl.)

Hermes Discobolus.—The attitude of the Hermes Discobolus of the Vatican, with right foot advanced, is not that of one preparing to take position for the throw. Vase-paintings and literary tradition (Philostratus) give the position with left foot advanced. Moreover, the fingers of the raised right hand, which are supposed especially to express the motive, are not antique in any replica. A coin of Amastris in Paphlagonia, however, shows a figure of Hermes which is evidently a copy of this statue, and which has a kerykeion of the early Greek form, a training-rod, in the right hand, and a discus, as minor attribute, in the left. The god is thus represented as overseeing the sports of the palaestra and ready to take part in them on occasion, especially in the discus-throwing. The bronze original, or a copy, may have been at Amastris as companion-piece to a Heracles and an Apollo which were subsequently taken to Constantinople. The artist was probably Naucydes, who was devoted to the study of the young athlete. Pliny's words, *Naucydes Mercurio et discobolo et immolante arietem censetur*, may then refer to this statue and to another, a Ram-offerer, which is known to have stood on the Athenian Acropolis, and which is, perhaps, represented in a relief on one of the Barberini candelabra. (G. HABICH, *Jb. Arch.* I. 1898, II, pp. 57-65; 3 cuts.)

Greek Grave-Reliefs.—In *Harvard Studies in Classical Philology*, Vol. VIII, pp. 41-102, Richard Norton discusses the reliefs on Greek gravestones. These may be either religious (votive) or commemorative. In the Mycenaean and Homeric periods they were commemorative. The Laconian reliefs with seated figures form a progressive series. The earliest class is intimately associated with the worship of the dead. From this two classes were developed,—one votive in character, the other commemorative. Attic grave-reliefs are commemorative. When groups are represented it is often impossible to tell which figure represents the deceased. The figures represent the dead as they had lived, and in some few cases there may be suggestions of the existence of the dead in the lower world.

Note on Some Attic Stelae.—A form of caress which has not been sufficiently noted, occurs on a number of reliefs in Gardner's *Sculptured Tombs of Hellas* and Conze's *Attische Grab-reliefs*, including the Naples mural relief of Orpheus and Eurydice. It consists in grasping or supporting the wrist rather than the hand of the beloved one, and it has a peculiarly gentle and tender effect. Undoubtedly this gesture is referred to in at least two passages of Homer, *Od.* XVIII, 258, where Odysseus takes leave of Penelope, and *Il.* XXIV, 671, where Achilles is reconciled to Priam. The

ancients seem to have felt the greater delicacy of the wrist as compared with the hand. (J. F. WHITE, *J.H.S.* 1898, I, pp. 133-135.)

Portrait of a Greek Girl.—In the *Jahreshefte d. Oesterr. Arch. Inst.* I, 1898, pp. 1-8, pl. i (4 figs.), O. Benndorf publishes and discusses a half-figure of limestone now in Vienna. A young girl clad in a Doric chiton is represented. In her right hand she holds a pomegranate, in her left a bird. The style is that of the fourth century B.C., probably earlier than the middle of the century. The half-figure was probably designed to be set up in a monument in the form of a niche with columns and architrave. It probably came originally from Epidamnus. Other more or less similar works are cited in comparison with this.

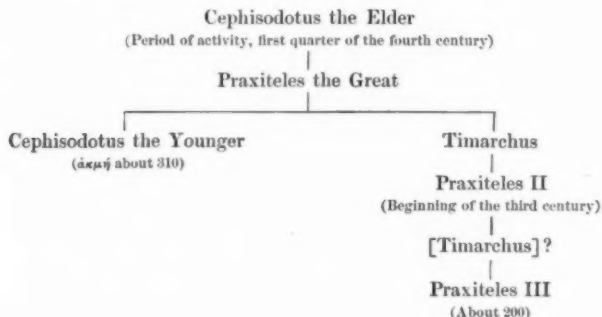
Statuette of Corinna at Compiègne.—In *R. Arch.* XXXII, 1898, pp. 161-166, pl. v, S. Reinach publishes a statuette at Compiègne, which he regards as an authentic copy of the Corinna of Silanion. The statuette is of marble, 0.48 m. high. It represents a young girl, fully draped, standing with a roll of manuscript in her hands. Beside her is a small altar, which may in the original have been a case for manuscripts. The costume resembles that of the Muses of Mantinea and of Tanagra figurines. The hair is so arranged as to form a series of waves or rolls running from the face back to the knot into which it is gathered behind. This style is not rare in Tanagra figurines, and appears to have come into vogue a little before Praxiteles. It may well have been a Boeotian invention which is here adopted by Silanion in representing the Boeotian Corinna. That Corinna is here represented is proved by the inscription KOPINNA on the base of the statuette. The museum at Compiègne contains several other interesting things, for the most part gifts of Antoine Vivenel (1799-1862).

The Family of Praxiteles.—In *R. Ét. Gr.* 1898, pp. 82-95, Paul Perdrizet publishes an inscription found at Delphi in 1896. It reads:

Ὁ δῆμος ὁ Ἀβυδηνῶν
Χαρίδημον Ἀντιφάνου Πιτταίων.
Πραξιτέλης Ἀθηναῖος ἐποίησε[v].

The inscription seems to belong without doubt to the third century B.C. This is evident from the forms of the letters. Besides, the base is of black marble, which was most fashionable in the third century. It can hardly be later than the third century, as the dedication of a statue at Delphi justifies the supposition that Abydos was a place of some wealth, and it was almost destroyed by Philip V. The Praxiteles who made the statue of Charidemus cannot be the great Praxiteles, nor can he be the Praxiteles who worked at Pergamon, probably under Eumenes II, 197-159 B.C. (Loewy, *Inscr. Griech. Bildhauer*, 154). He may be identical with the Praxiteles mentioned by the scholiast on Theocritus, *Id.* V, 105, as living "at the time of King Demetrius," for Demetrius Poliorcetes took the title of king in 306 B.C., and actually reigned from 294 to 288. This may also be the Praxiteles whom Theophrastus, who died in 287 B.C., charged to make a statue of Nicomachus (*Laert. Diog.* V, 2, 51). There is no evidence that the Praxiteles who worked

at Pergamon was an Athenian, but it is not improbable. The following genealogy of the family is suggested:



Perdrizet continues to believe that the elder Cephisodotus was the father of the great Praxiteles. If Furtwängler's theory that Cephisodotus was the elder brother, not the father of Praxiteles, is correct, the regular alternation of names in the family is destroyed. Perdrizet disbelieves in an elder Praxiteles of the fifth century, and believes that the inscription in Attic letters in the temple of Demeter at Athens (Paus. I, 2, 4) was an archaizing, not a genuinely archaic inscription. The arguments for the existence of the elder Praxiteles are shown to have no weight.

Statuette of Aphrodite from Syria.—At a meeting of the Soc. Ant. Fr. May 19, 1897, a bronze statuette from Tripolis, in Syria, was discussed by Lafaye. It is probably a work of early imperial times. The goddess is nude. She has bracelets and anklets, her hair appears to be confined by a band of metal, and she wears a necklace. Her right upper arm projects almost horizontally, but the forearm is bent upwards so that the fingers rest upon the shoulders near the neck. The left upper arm descends almost vertically, and the forearm is bent upwards so that the fingers touch the front of the shoulder. At the right of the goddess stands a small winged Eros. The work is probably a more or less imperfect reproduction of the Ἀφροδίτη Ψελλουμένη of Praxiteles. (*B. Soc. Ant. Fr.* 1897, pp. 266-269; pl.)

The Aphrodite of Melos.—At a meeting of the Society for the Promotion of Hellenic Studies, June 30, Salomon Reinach communicated a new theory concerning the date, denomination, and restoration of the Melian Aphrodite. A document published in 1892 proved that the famous statue was discovered together with a dedicatory inscription bearing the name of Theodoridas, son of Daistratos. The same Theodoridas appeared to have dedicated the colossal statue of Poseidon discovered in Melos in 1877, and now in Athens. Epigraphical evidence showed that Theodoridas lived about 370 B.C. M. Reinach also argued from a passage in Philochorus (300 B.C.),

who mentions two colossal statues of Poseidon and Amphitrite in the island of Telos. His conclusions were as follows: (1) The so-called Melian Aphrodite was an Amphitrite. (2) The statue now in the Louvre was coupled with the Poseidon now at Athens in a sanctuary erected by Theodoridas about 370 B.C. (3) The Aphrodite must be restored after the model of the Poseidon, with a sceptre or trident in the left hand raised, and grasping at the falling drapery with her right hand. (4) The hand holding an apple, in the Louvre, and the inscription bearing the name of Agesandros, now lost, had nothing to do with the statue, in spite of Dr. Furtwängler's contention to the contrary. (5) The Amphitrite and Poseidon — works of the same atelier, but probably not of the same chisel — both belonged to the Attic school immediately following the epoch of Phidias. — On the invitation of the President, who thanked M. Reinach for his eloquent and persuasive address, the speaker promised to write a paper on the subject for the *Journal of Hellenic Studies*. (Athen. July 9, 1898. Reinach's views are further expressed in the *Chron. d. Arts*, July 9, 1898.)

The Boxer of the Museo delle Terme. — In *Röm. Mith.* 1898, pp. 93–95, E. Petersen discusses the theory of C. Wunderer (*Philologus*, LVII, N. F., pp. 1 ff.) that the bronze statue of the Museo delle Terme represents the famous boxer Clitomachus of Thebes who overcame the Egyptian Aristoniceus about 200 B.C. Polybius, XXVII, 9, says that Clitomachus made a speech by which he won the favor of the spectators. Wunderer thinks the statue represents him in the act of speaking between two rounds. Petersen shows that this is not the *motif* of the statue, and comparison with other works, especially the Ludovisi Gaul, proves that the date assigned by Wunderer for the bronze statue is too late. Petersen calls attention to ancient restorations of the left thigh of the statue. A small piece of the back of the head is late and poor work. Evidently when the statue was made, this part was cast separately in order that the eyes and teeth might be inserted from behind. Later the piece was lost and replaced by inferior work.

Greek Portraits. — In *Röm. Mith.* 1898, pp. 60–78 (pl. iii; 6 figs.), J. Six continues his iconographic studies (see *Röm. Mith.* 1895, p. 179; *Athen. Mith.* 1897, p. 415). The original of the best-known "portrait" of Homer has been ascribed to Hellenistic times. By examination of details, especially in the treatment of the hair, and by comparison with vase-paintings, Six finds that the original was probably a work of the period shortly before the middle of the fifth century B.C. He calls attention to a bust of Homer once in Rembrandt's possession, which has disappeared. A painting in the possession of R. Kann in Paris, in which Rembrandt represented the bust, is published. Different ways of representing blindness are discussed, and the fact is emphasized that not all blind men represented are Homer. A marble head in the collection of Count Erbach is published and explained as a portrait of Seleucus Nicator, who is recognized by the peculiar form of his helmet, which was made of cowhide and originally had the horns at the sides. This head was published by Mongez (*Iconographie Romaine*, II,

p. 90; pl. xxi, 9, 10) as Drusus. The head has little resemblance to the bronze from Herculaneum which Wolters (*Röm. Myth.* 1889, pp. 32 ff.) recognized as Seleucus; nevertheless both identifications are claimed as correct. The bronze may be by Lysippus or Aristodemus, the marble perhaps by Bryaxis. Perhaps the Munich Alexander is by the same artist, and possibly it formed part of a group with the Seleucus, representing Seleucus saving Alexander from a bull. At any rate, the marble head represents the youthful Seleucus, while the bronze represents him at a later period. The marble portrait in Naples (*Museo Egiziano, Inventory*, 1037, Brunn and Arndt, *Griechische und Römische Portraits*, 347, 348) is identified with the help of coins as Perseus, the last king of Macedon. The bronze statue with the lance in the Museo delle Terme (Brunn and Arndt, *l.c.* 358-360) cannot be Perseus. It is probably a Roman, and the hair is arranged in a manner peculiar to the period from Augustus to Nero.

A Marble Replica of the Laocoön.—In a small marble head found at Rome four or five years ago, Ludwig Pollak (*Röm. Myth.* 1898, pp. 147-149; pl.) recognizes the only existing marble replica of the Laocoön. It is of a fine transparent marble, measuring, with the neck, only 66 mm. in height. The technique shows the style of the second half of the second century after Christ. Though differing from the original in some details, the work is excellent. In the expression of agony in the eyes, it is even superior to the original.

The Gigantomachia.—In Horace's *Ode* (II, 19), describing the exploits of Dionysus, the sixth stanza,

*Tu, cum parentis regna per arduum
Cohors Gigantum scanderet impia,
Rhoetum retraxisti leonis
Unguibus horribilique mala,*

has been understood to mean that the god fought in the guise of a lion; but it is more probable that *horribili* is a mistake for *horribilem* (*i* for *ē*), and that the lion's attributes belong to Rhoetus. In fact, on the Pergamene altar, there is a giant with lion's head and paws, which most probably suggested to Horace his line. The conception is too unusual, both in literature and in art, to have been chanced upon twice independently. (A. TRENDELLENBURG, April meeting Berl. Arch. Gesellsch., *Arch. Anz.* 1898, II, pp. 127 f.; 1 cut.)

Reliefs at Taranto.—In the *Jahreshefte d. Oesterr. Arch. Inst.* I, 1898, pp. 17-27 (pl. ii, 12 figs.), P. v. Bienkowski publishes and discusses some fragmentary reliefs in the Museo Civico at Taranto, found for the most part in 1879 at Taranto. Three fragments have been added since that time. Similar fragments at Venice, Aquileia, and Athens are also published. The Tarentine fragments are not, as has been supposed (L. Viola, *Not. Scavi*, 1881, pl. viii, pp. 383 ff., Fr. Lenormant, *Gaz. Arch.* 1881, pl. xxx, xxxi, p. 154, W. Helbig, *Bull. d. Ist.* 1881, p. 195), part of a frieze, but are from a fine Greek sarcophagus of Roman date. At the corners stood Caryatids, the

sides were adorned with mythological scenes, and on the top lay a figure, or two figures, carved in the round. The front of the sarcophagus had reliefs representing Greeks landing from a ship and fighting with barbarians. Battle scenes were represented on the other three sides. The conflict represented may be the landing of the Greeks in Mysia. Certain resemblances exist between the Tarentine reliefs and the Telephus frieze from Pergamon. The Tarentine reliefs are not earlier than the first century B.C. nor later than the time of Hadrian. They show strong influence of the so-called second Attic school.

Terra-cotta Head (*R. Arch.* 1897, p. 338). — In *R. Arch.* XXXII, 1898, p. 137, is a letter from Paul P(erdrizet) concerning the terra-cotta head which Papier, in the previous number of *R. Arch.*, had connected with *Julia Titi*. The coiffure is not that of Julia and is found as far back as the terra-cottas of Myrina. The head in question is from a statuette, not a bust.

VASES AND PAINTING

The Bull-catcher of Tiryns. — In the *Jahreshefte d. Oesterr. Arch. Inst.* 1898, pp. 13-17 (1 fig.), W. Reichel publishes a new drawing of the famous fresco from Tiryns. The head of the bull proves to be better drawn than was supposed to be the case, and the horns rise in a bold curve across the upper border of the picture. The head of the man is almost entirely destroyed, but enough remains to show that it turned back toward the right. Previous descriptions of the painting are corrected in various particulars.

Vases from Menidi. — In the *dromos* of the Mycenaean tomb at Menidi were found scanty fragments of an inscribed black-figured vase having a large bowl-shaped body, high conical foot, flat rim, two upright handles, and a nose. The decoration was an animal-frieze round the middle, with a picture-frieze on the shoulder and bands and rays below, and another row of birds or animals on the foot. The picture-frieze was in two parts divided by the handles; on the back, Heracles overcoming the centaurs; on the front, a chariot preceded by a snake and approached by attendants or worshippers. The shape and probable use of the vase, connected with hero-worship, suggest that the occupant of the chariot was the deified dead. The colors are black varnish, white laid on the ground, and dull red in patches on the black and in lines on the white. Beside the remains of $\kappa\epsilon(\nu)\tau\alpha[\nu\rho\omicron\varsigma]$ on the ground of the Heracles-scene, the main inscription is in three badly damaged vertical rows of letters under the nose, in the space between the chariot and the worshippers. All that can be made out with certainty is the ending, $-\lambda\omicron\varsigma$, of the name of the artist, undoubtedly the Sophilos who painted a vase in similar style found on the Acropolis. The Menidi vase is a less careful, perhaps earlier piece than the Athenian, but supplements our knowledge of his style, *e.g.* in the prominence given to the animal-frieze. His work is closely allied to the vases from Vuvá and to the "Tyrrhenian" Attic amphorae, but is earlier and more intelligent. Comparison with the

François vase, on the other hand, shows Sophilus as an older contemporary of Clitias, but on a much lower artistic level. Of technical interest is the evidence that the incised lines of the middle frieze were made before the red band below it, and the black rays around the base, of exactly similar glaze to that of the figures, were put on later still, i.e. the entire decoration preceded the main firing. The dulness of the black paint under the red points to the same conclusion. (P. WOLTERS, *Jb. Arch. I.* 1898, I, pp. 13-28; 1 pl.; 4 cuts.)

Proto-Corinthian Vases.—In *R. Arch.* XXXII, 1898, pp. 213-234, Louis Couve publishes (3 cuts) a proto-Corinthian lecythus in the Louvre and takes the opportunity to discuss the relations of proto-Corinthian and other vases. This vase belongs to the later or "developed" variety, and eighteen other specimens are described. These do not, as is generally assumed, show a development of the proto-Corinthian style in the direction of the Corinthian, but a contamination of the two styles which existed for a time side by side. The Corinthian style is not developed from the so-called proto-Corinthian (though proto-Corinthian ware was certainly made at Corinth), but both used to some extent the same metal vases as models. The proto-Corinthian style is an attempt to retain and revivify the geometrical style, such as is seen in the Dipylon vases. The Corinthian style frankly adopts Oriental motifs. In the later proto-Corinthian vases, such as the one which forms the subject of this article, the influence is seen of the geometrical proto-Corinthian, the Corinthian, and the Rhodian, the last through the medium of Boeotia. The main painting of the vase here published represents at one side two small riders on large horses, and at the other, two armed men on foot. Between the two apparently hostile groups stands a clumsy draped figure with an immense head. This figure is explained as Eris.

The Argive Exclusion of Attic Pottery.—In *Cl. R.* 1898, pp. 86 f., J. C. Hoppin discusses Herodotus V, 88, and the exclusion of Attic pottery from Argos and Aegina. The fragments of pottery found in the excavations at the Argive Heraeum show that Attic ware was not imported from about 550 to about 480 B.C.

Inscriptions on Greek Vases.—In *Röm. Mith.* 1898, pp. 79-89, L. Pollak describes thirteen vases with artist signatures or names of favorites (*Lieblingsinschriften*). I. Museo Archeologico, Florence: (1) Black-figured dish (Schale). Inaccurately described by Helbig, *Bull. d. Ist.* 1879, p. 246; Klein, *Liebl.* p. 27. On one side Heracles and Athena, on the other Dionysus and a satyr. Inside a Gorgoneum. Inscription, HEPAHPOYKAVOY . (2) Dish. Inside white, outside red. Inscription, VIVANAPPOY . See Milani, *Rend. Acc. Lincei*, 1893, pp. 1007 ff. Pollak adds four to the list of twenty-five vases of this technique, mentioned by Pottier, *Mon. Piot*, II, 1895, pp. 42 ff. (3) Pyxis by Nicosthenes. On the cover, combats of foot and horse. On the pyxis itself, an assembly of gods. Inscription, NIKOYOEHEHPOIEYEN . II. Perugia: (4) Museum, No. 12. Dish. The inside only is decorated. Youth with strigil. Inscription, IOVAVVKOY .

III. Rome. Tyskiewicz Collection: (5) White lecythus, mentioned by Bosanquet, *J.H.S.* 1896, p. 165, No. 7. Inscription,

ΔΙΦΙΛΟΣΚΑΛΟΣΟΜΗΛΑΝΟΡ,

in three lines. (6) The Boeotian canteen of Phithadas, described by Pollak, *Röm. Mith.* 1897, pp. 105 ff. In the same collection is a Corinthian scyphus, on one side of which is a youthful horseman preceded by a nude youth, before whom are two bearded men and a youth on foot. The bearded men are face to face. One has the inscription, ΒΥΡΥΜΑ+ΟΜ, the other, ΡΒΟΜΑ+ΟΜ. By the first mentioned youth on foot is the inscription, ΔΙ ΟΜ. Museo Artistico Industriale: (7) Polychrome lecythus with white ground. Standing woman holding a basket. Opposite her a standing man. Inscription, ΔΙΦΙΛΟΣΚΑΛΟΣΜΕΛΑΝΟΡΟ, in three lines. Published, pl. iv. (8) This was for sale in Rome some two years ago. Black figured Amphora, mentioned by Milani, *Mus. Ital.* III, p. 270; Klein, *Liebl.* p. 84, No. 2. Eos and Cephalus. Inscription, Κλεινίας καλός (written καλως). On the other side, a draped youth with outstretched right hand. (12) For sale in Naples. Fragments (of a Nolan amphora?). The upper part of a draped bearded man is extant. Inscription, . . . ΟΝΚΑΝΟΥ, perhaps the name was Hippon. V. Vienna. Royal Museum: (13) Cup without handles, with a strong foot. Musicians and listeners. Inscriptions, ΚΑΝΟΥ and ΒΙΚΟΥΘΕΝΕΥΚΑΝΟΥ. The name Nicosthenes is, however, without doubt a signature.

The Date of the Codrus Cup in Bologna.—That the myth connecting Medea with the royal house of Athens did not begin with Euripides, can be proved by this cup, which is decidedly earlier than the play of Aegaeus. The group to which it belongs, while more advanced than the genuine severe style, has only characteristics that do occur, at least in isolated cases, in the time of the great masters of vase-painting, such as the placing of the figures of the inside picture on a segment, the profile view of the eye, the short hair of the men. The simple arrangement of figures side by side, as on the outside of this cup, the deep overfolds of the women's garments, etc., belong to an older period than the Parthenon; and on epigraphic grounds as well, it is early. It should be dated about 470–460 B.C. The reproduction by Braun shows the lines less severe than they really are, but gives the inscription accurately in all important details.

The same reasoning sets an early date for the closely allied Erichthonius cup at Berlin (No. 2537), among others, and hence for the connection of

Hephaestus with the birth of Erichthonius. (B. GRAEF, *Jb. Arch. I.* 1898, II, pp. 65-73; 1 pl.; 3 cuts.)

Ἐπίνητρον from Eretria.—Terra-cotta utensils of nearly semi-cylindrical shape, closed at one end, were formerly explained in various ways, but Robert has shown (*Ἐφ. Ἀρχ.* 1892, p. 247, ff.) that they are *ἐπίνητρα* or *ὄνοι*, used by women as a covering for the knee upon which they rubbed their thread in spinning. An object of this kind is published and discussed by P. Hartwig, *Ἐφ. Ἀρχ.* 1897, pp. 129-142, pls. 9, 10. It belongs to the period 440-430. The closed end is adorned with a bust of Aphrodite, which shows traces of colors and gilding. Three bands of painting adorn the semi-cylindrical part of the utensil, besides a band of palmettes running round the open end. One, at the closed end, represents the struggle of Peleus and Thetis in the presence of Nereus and several Nereids. Along one side of the *ἐπίνητρον* is a toilet scene, the persons in which are Aphrodite, Eros, Harmonia, Peitho, Cora, Hebe, Himerus. Along the other side is apparently the preparation of a bride for her marriage. The names of the young women represented are mythological (Alcestis, Hippolyta, Asterope, Erano or Theano, Charis, Theo), but the scene is probably not mythological. One figure is busy with a slender *λυντροφόρος* from which some twigs project. Another leans over two round vases with high feet or bases. She seems to be arranging twigs or sticks in them. These vases are probably supposed to be terra-cotta copies of cauldrons standing upon tripods. Perhaps such vases were originally used to heat the water for the bridal bath. Terra-cotta *ἐπίνητρα* like this one were probably not for use, being too fragile, but were made to be given as wedding presents, or to be put in the graves of young wives. The *ἐπίνητρα* for use were probably of stronger material. The painting of this specimen is very graceful. Some few details are raised, and show traces of gilding.

The Ceremonies at Eleusis.—In *Ἐφ. Ἀρχ.* 1897, pp. 163-174, H. v. Fritze discusses the painting of a terra-cotta plaque from Eleusis (cf. *Athen. Myth.* 1895, p. 321). The painting represents men and women, the latter with vase-like objects on their heads. These are fastened on with cords or ribbons. The persons represented bear branches with leaves and torches. That the objects on the heads of the women are censers is shown by comparison with censers found at Eleusis. The use of incense at Eleusis is proved by numerous censers found there, as well as by words referring to incense in inscriptions and in the Homeric hymn to Demeter. A painting in a tomb at Clusium (*Mon. d. Ist.* V, pl. xvi, iv) represents a woman with what appears to be a censer on her head before a seated person, probably a goddess. A similar custom appears to have existed at Eleusis, and may be referred to by Pollux IV, 14, τὸ γὰρ κερνοφόρον ὄρχημα οἷδ' ὅτι λίκνα ἢ ἰσχαρίδας φέροντες· κέρνα δὲ ταῦτα ἐκαλεῖτο. The *κέρνα* cannot well be the censers represented in the Eleusinian painting, but the censers might be called *ἰσχαρίδες*. A dance performed by women with censers on their heads seems then to have been a part of the ceremonies at Eleusis. Eight cuts accompany this article.

Orphic Elements in Vase-Paintings of Southern Italy.—In *Röm. Myth.* 1898, pp. 97-107, W. Amelung discusses the Orphic element in the vase-painting of southern Italy. In pictures representing the rape of Persephone, especially on the crater from Ruvo in the Naples Museum (Heydemann, *Vasensamm.* 3256), he finds details drawn from the Orphic poetry, though the whole conception is not consistently derived from that source. The amphorae of southern Italy, made at a time when the worship of Orpheus was widespread in that region, show the god in the lower world recommending to the powers the souls of those devoted to his worship. The addition of Eurydice is a later development.

Boreas and Oreithyia.—On an Attic fourth-century bell-crater in the Ashmolean Museum is a quite unusual representation of the rape of Oreithyia. Boreas, who has his horse standing behind him, is without wings, but with suggestion of his northern or barbaric origin in his Phrygian cap, high boots, and scale-sleeved tunic. Oreithyia, half on the ground, raises her arms, as she is seized, to a majestic female figure seated on a rock. An Eros in the background, and a standing woman, wearing veil and diadem, attend this last figure, and we might take her for Aphrodite, with Eros and Peitho, but for the inappropriate appeal to her from a suitor. She is too impassive to be one of Oreithyia's family. Her rock seat suggests that she may represent Gaia, the mother of Erichthonius-Erechtheus, complacent in her knowledge of the future blessings that this union is to bring to the Athenian people. (P. GARDNER, *J.H.S.* 1898, I, pp. 136-140; 1 pl.)

The Iliupersis on a Bowl in Berlin.—Many questions as to the representation of the Iliupersis on an earthen bowl in Athens (Robert, *Fiftieth Berlin Winckelmannsprogramm*) are solved by another exactly similar but much better preserved bowl, recently acquired by the Berlin Antiquarium (*V.-I.* 3371.) The long inscription states that the scenes are taken from the Little Iliad of Lesches, and represent (1) Priam taking refuge at the altar of Zeus Herceius; and (2) Priam murdered by Neoptolemus, after being dragged from the altar to the door of his house. No third character is introduced, except Hecabe, at the murder scene, and Priam wears no armor. Another bowl at Berlin (*V.-I.* 3161, 1), so like the former as to belong evidently to the same set, shows two pairs of combatants and a body being carried off by a comrade. The absence of names over the persons on this vase is explained by the inscription, which tells that these scenes, also taken from the Little Iliad, represent the allies "in Ilium" engaging the Achaeans. (F. WINTER, *Jb. Arch. I.* 1898, II, pp. 80-85; 1 pl.; 1 cut.)

INSCRIPTIONS

Epigraphic Report from Greece.—In the *Jahreshefte d. Oesterr. Arch. Inst.* I, 1898, *Beiblatt*, pp. 41-50, is a reprint (from the *Anzeiger d. philos.-hist. Cl. d. k. Akad. d. Wiss. in Wien*, 1897, No. xxvi) of A. Wilhelm's report on epigraphy in Greece, especially on his own activity since 1894. The constant increase in the number of Attic inscriptions is emphasized,

and the need of a new edition of the first volume of the *C.I.A.* and its supplements is mentioned. Many individual inscriptions are briefly referred to, and the highly interesting Chalcidian inscription relating to the games and the victors in them ('Εφ. Ἀρχ. 1897, pp. 195 ff.; see below, p. 133) is given in full.

The Date of the Temple of Athena Nike.—In 'Εφ. Ἀρχ. 1897, pp. 173–194, pl. 11, P. Kavvadias publishes and discusses the inscription mentioned *Am. J. Arch.* 1897, p. 350, found in the excavations on the northern slope of the Acropolis. It is on the two sides of one stele, broken at top and bottom, so that beginning and end of each part of the inscription is wanting. The original inscription (A) was on the front of the stele, the other part (B) on the back. This part is really another inscription, later than the first. Inscription A provides for the appointment of a priestess of Athena Nike, the addition of a gate to the sanctuary, the building of a temple and a stone altar, and the election of a board of three to make specifications. This inscription also specifies what the priestess shall receive; and Inscription B provides for her payment by the kolakretai. The first part of line 2 in A is supplied from B. The other parts supplied by Kavvadias are derived by analogy from other inscriptions. The text, with Kavvadias's supplements, is as follows:¹


A

- κος εἴπ[ε τῇ]
 [Ἀθηναίαι τῇ Nike]ῃ, **Ἡέρειαν** Ἡὲ ἀ[ν ἄσ-]
 στή ἐχς ἄστων εἰ[?], ἐχς Ἀθηναίων **Ἡαπά[ντ-]**
ον καταστήσαι καὶ τὸ **Ἡιερόν** θυρόσασ-
 5 **αι** καθότι ἂν **Καλλικράτες** χονγγράφω-
 ει ἀπομοσθῶσαι δὲ τὸς πολετὰς ἐπὶ τ-
 ῆς **Λεοντίδος** πρυτανείας φέρειν δὲ τ-
 ῆν **Ἡέρειαν** πεντήκοντα δραχμὰς καὶ
 10 τὰ σκέλε καὶ τὰ δέρματα φέρειν τῶν δε-
 μοσίων νιόν δὲ οἰκοδομεῖσαι καθότι
 ἂν **Καλλικράτες** χονγγράφωσι καὶ βο-
 μὸν λίθινον.
Ἡεστιαῖος εἴπε τρεῖς ἄνδρας **Ἡελείσθ-**
 [α]ῖ ἐγ βολῆς τοῦτος δὲ μετ[ὰ] **Καλλικρά-**
 15 [τω]ς χονγγράφωσαντας ἐπ[ιδείχσαι τῇ-
 ῃ βολ]ῇ καθότι ἀπομ[ισθῶσαι ἂν αὐτο-
 ῖς δόχσ?]ει τὸς [δὲ πρυτάνες ἐς τὸν δέμ-
 ον ἐχσεινεγκέν?.....

B

Ἔδοχσεν τῇ βολῇ καὶ τῷ δέ-
 μοι **Λιγεῖς** ἐπρυτάνευσεν **Νεοκ-**
λείδης ἐγραμμάτευσεν Ἀγνόδε-

¹ Letters not clearly legible on the stone are printed in lighter type than the rest.

5 μος ἐπεσπάτε Καλλίας εἶπε τ-
 ἐι Hieréai tēs 'Athenáas tēs Ní-
 kes  πενήκοντα δραχμὰς τ[ᾶ-]
 ς γεγραμμένas ἐν τῇ στή[λῃ]
 ἀποδιδόναι τὸς κωλακρ[έτας]
 [οἱ] ἂν κωλακρετώσι τὸ [Ποσειδ-
 10 εῶ?]νος μηνὸς, τῇ ἱερ[ε]αί τῆς 'Α-]
 θηνα]ίας τῆς Νίκῃ[s . . .

The inscription is written *στοιχηδόν*, each line consisting of twenty-nine letters. The forms of the letters, notably the sigma with three strokes Σ, the absence of *η* and *ω*, suffice to date A before 446 B.C. The letters are, however, those of the later Attic alphabet, and cannot be earlier than 400 B.C. The inscription was, then, cut in the time when Pericles was in power. From the inscription it is evident that a sanctuary of Athena Nike already existed, but that the stone temple was to be built. The transference of the treasury of the confederacy of Delos to Athens took place in 454 B.C. Apparently one of the first uses to which the Athenians put their newly acquired wealth was the erection of the temple of Athena Nike. The architect, Calliocrates, here mentioned was, with Ictinus, architect of the Parthenon (Plutarch, *Pericles*, 13). The building of the Parthenon was begun in 447 B.C. and lasted about ten years. In all probability the temple of Athena Nike, being much smaller, was built in a shorter time. It was therefore probably finished some years before the Parthenon. The text of the inscription is published with a letter from Kavvadias and remarks by S. Reinach in *C. R. Acad. Insc.* 1897, pp. 548-552.

At the April meeting of the Berl. Arch. Gesellsch., F. Hiller v. Gärtringen in commenting upon this inscription, expressed his belief that it proved the correctness of Dörpfeld's opinion that the temple of Nike was older than the Propylaea. (*Arch. Anz.* 1898, II, p. 124.)

Inscriptions from Athens.—E. Ziebarth, in *Athen. Mitth.* XXIII, 1898, pp. 24-37, publishes and discusses (1) a fragment of an inscription found at the northwest side of the Areopagus containing a sacrificial calendar. The word *λειπογνώμων*, used of an animal that has lost its milk tooth, appears for the first time on an epigraphical monument. (2) A document of the first quarter of the first century B.C., showing that at this late period the same person might become archon a second time. The mention of a *παῖς ἀμφιθαλής* recalls the fact that at the festival of the Pyanopsia, according to Plutarch, *Thes.* 22, a *παῖς ἀμφιθαλής* carried the *εἰρεσιώνη*. (3) An interesting fragment of a psephism, from the beginning of the fourth century, which confers civil rights upon the heroes of Phyle, who had restored the democracy, and also upon those who had fought at Munichia. The occupations of the persons in question are subjoined to their names. The document forms a valuable commentary on Aeschines, III, 187, 188.

Change of Name in Attic Imperial Inscriptions.—In the *Jahreshefte d. Oesterr. Arch. Inst.* I, 1898, pp. 27-30, E. Hula publishes three dedicatory

inscriptions from Athens, in which the dedication has been changed from one emperor to another. In one case the addition of 'Αδριανῷ κτίστων makes an inscription composed for Augustus apply to Hadrian. The second inscription was transferred from Augustus to Tiberius and a dedication to Hadrian was inscribed on the back of the same stone. The third inscription belonged originally to a statue of Augustus, was changed to refer to Nero, and again to refer to Vespasian, while a dedication to Titus shows that the same stone was used for four emperors. The inscriptions *C.I.A.* III, 434 and 519 are probably cases of dedications transferred from Augustus to Hadrian.

Inscription from Thrace.—Paul Perdrizet, in *B.C.H.* XXI, pp. 534–536, describes a large stele representing a hunting scene with a servant on foot attending his master (an unusual *motif*), and a funeral banquet. Underneath is an inscription commemorative of Valens, the son of Dentoupes. From it we learn that an ἀντιστρατηγός was an assistant strategus of a *vicus*, and φορολόγος, the collector of the imperial taxes in the same place.

The Locrian Inscription C.I.G.S. III, 1, No. 334.—In *Berl. Phil. W.* July 2, 1898, W. Bannier discusses several parts of this inscription. In line 1 he reads ὅπως ξένον (not ὅπως ξένον), explaining that the *epoecus* is to have the right to take part in religious exercises in the places allotted to ξένοι. In line 7 he reads: αἱ δαίλῃγ' ἀνχωρεῖν καταλείπων τὰ ἐν τῇ ἱστίᾳ, παῖδι ἡβατὰν ἢ δελφεὸν (καταλείποντα) ἐξέμην. The letters περκοβαριαν καὶ μυσαχέων, he reads: περ' κοθοριᾶν καὶ μυσαχέων. In the sixth section he reads: αἱ κ' . . . ἐστὶ, αἱ κ' ἀποθάνῃ (sc. ὁ ἐπίρκοκος) τῶν χρημάτων κρατεῖν (sc. τοὺς ἀδελφεοὺς) τὸν ἐπίρκοικον (sc. αἱκ' ἀδελφεῶν τις ἀποθάνῃ) τῷ κατικόμενον κρατεῖν. These readings are explained, and remarks on repetition in the inscription are added.

Dedicatory Inscriptions from Delphi.—The bases of four tripods dedicated by the sons of Deinomenes, the Sicilian tyrant, have been discovered. One of the inscriptions is intact:

Γέλον ὁ Δεινομένεος
ἀνέθεκε τόπᾳλλον
Συρακόσιος

Τὸν τρίποδα καὶ τὴν νίκην ἐργάσατο
Βίον Διοδόρο υἱὸς Μιλήσιος.

This refers to the offering made by Gelo after the battle of Himera. Another inscription, which is referred to Hiero, is incomplete, but may possibly point to the gift of that prince which is celebrated in the third ode of Bacchylides. The fact that four tripods were set up by the members of the Sicilian house proves the authenticity of the epigram of Simonides (No. 141), in which we must read, with the scholiast, τοὺς τρίποδας θέμεναι, instead of τὸν τρίποδ' ἀνέμεναι. (*B.C.H.* XXI, pp. 588–590.)

The Accounts of the Archonship of Damochares at Delphi.—In *B.C.H.* XXI, pp. 477–496, Émile Bourguet gives the complete text of the

inscription (published in XXI, p. 337) concerning the accounts of the archonship of Damochares (338 B.C.) at Delphi. The document contains a list of thirty-one *ναποιοί*, who had charge of the sum of five talents to be expended in making good the destruction caused by the Phocian occupation of Delphi. It appears that contractors were summoned from various parts of Greece to make estimates concerning a crater, a basin, a stoa, one hundred stelae, and the doors of the peribolus of the sanctuary of Cora. The first two objects refer to the replacement of the famous offerings made by Croesus (Hdt. I, 51) consisting of a silver mixing-bowl containing 600 amphoras and a *περίρραντήριον* (the inscription has *περίραντ*). Up to this time it has generally been believed that the silver crater was removed by Sulla in 86 B.C. We now know that the Roman general carried off, not the venerable relic which was the gift of the Lydian king, but a new bowl constructed in the third quarter of the fourth century. The inscription contains various minor matters of interest: the contractors received a drachma a day during their stay at Delphi; the first payment made them by the *ναποιοί* consisted, in one case, of the half of the entire sum less ten per cent, the second payment of the balance, and finally, when the work was completed, of the ten per cent guarantee. In another case one-half the entire amount was retained as guarantee. That Cora had a distinct *temenos* at Delphi we learn for the first time from this inscription. The receipts of the treasury of Delphi were probably set down at the spring, the disbursements at the autumn, session.

The Inscription on the Base of the Polyzalos Bronze.—The second line of this inscription was read by Th. Homolle α) *ἐξ εὐωνύμου* 'Απόλ[ων]. J. B. Bury, *Cl. R.* 1898, pp. 142 f., proposes to read *ἀεξ εὐώνυμα πολ* [λά, and suggests that this whole line may have been:

Φοῖβε, Συρακόσσαισιν ἀεξ εὐώνυμα πολλά.

Record of a Lease at Thespieae.—An inscription of fifty lines referring to the lease of a certain number of *πῖαι*, "meadows," on the part of the city of Thespieae, is published by G. Colin (*B.C.H.* XXI, pp. 553-568), who places the document in the last quarter of the fourth century. The name of the lessee, his sureties, and the price are stated. Some new words and forms come to light: *πιτεύω*, used of the observance or neglect of a contract, *δισσεῖλθαι*, perfect of *διεξέρχομαι* formed on the analogy of *ἐξῆλθον*.

Agonistic Inscription from Chalcis.—In *Ἐφ. Ἀρχ.* 1897, pp. 195-200, pl. 12, P. Kavvadias publishes an inscription found in July, 1897, near Chalcis. The heading announces that "Demetrius, son of Andromachus, offered prizes at the games of the Heracleia, and the following were victors." Then follow thirty-three wreaths within which are inscribed the victors' names, each with the name of his father and his city. Most of them are Chalcidians, but three are Antiochians and five are Romans. In two cases the *ἐθνικόν* is wanting. Two events—the boxing match for beardless youths and the boxing match for men—appear to have resulted in ties, for the twenty-third and thirtieth wreaths contain each two names. Above

each wreath is the name of a contest. The contestants are divided into five classes: *παῖδες πάμπαιδες*, *παῖδες*, *ἔφηβοι*, *ἀγένοιοι*, *ἄνδρες*, according to age. The contests are the *δόλιχος*, *στάδιον*, *διάνλος*, *πάλη*, *πυγμή*, *πανκράτιον*, *ἵππιος*, *πένταθλον*, *ὕπλιτης*, and *ἵππῳ διάνλος*.

Notes on Aeginetan Inscriptions. — In the *Athen. Mitth.* XXIII, 1898, pp. 157–160, M. Fränkel excerpts from Mustoxydis's treatise 'H Aiginaia a series of epigraphical additions to his article 'Epigraphisches aus Aegina' in the *Abhandl. d. Berl. Akad.* 1897.

Votive Offerings in the Sanctuary of Asclepius in Epidaurus. — In the *Athen. Mitth.* XXIII, 1898, pp. 1–23, Chr. Blinkenberg discusses two kinds of votive offerings. (1) Tables for *πесоοι*. On the top of stones which are cut in the form of tables, and usually about 0.50 m. high, 0.60 m. broad, and varying in length from 0.78 m. to 1.27 m., we find a series of incised lines which served to mark the movements of the *πесоοί*. On each side of the board there are five of these lines; hence the tables are *πесоα πεντέγραμμη* which were used by the frequenters of the sanctuary in playing the game of the five lines (*πέντε γραμμαί*). The tables are provided with inscriptions recording the names of the persons dedicating them to the god, e.g. 'Αρκάσιλλος Δύσανδρος ἀνέθεταν. On one board, between one of the sets of five lines we find the six signs M X H — O | which represent the value of the casts of the dice; the last three standing for 10 drachmas, one drachma, and one obol respectively.

(2) A series of cylindrical stones bearing at the top a flat, round bowl; the whole made of a single piece of limestone. The extant specimens date from the fourth century and were intended to serve as washbowls. They are inscribed with the names of the dedicators, e.g.: Τέλων Πειθίλας ἀνέθηκάταν, the name 'Ασκληπιῶν being usually omitted. It appears to have been usual at Epidaurus in the fourth century for the hieromnemes, at the beginning or end of their term of office, to make offerings to the god and in the selection of their gifts they chose such objects as might be useful to the general public.

Messenian Import and Export Duties. — In *B.C.H.* XXI, pp. 574–576, G. Colin comments on an inscription, discovered at Kyparissia, which gives us more precise information with reference to import and export duties at a Greek port than any inscription hitherto known. According to this decree all merchandise was subject to a uniform tax of two per cent (*πεντηκοστή*).

Mosaic Inscription at Melos. — On a fish-mosaic in the Hall of the Mystae, which has been investigated by the British School, occur the words *μόνον μὴ ὕδ[ωρ]* which Dr. Sandys explains by reference to Martial I, 35: *Artis Phidiacae toreuma clarum, | pisces adspicis; adde aquam, natabunt.* (*J.H.S.* XVIII, p. 72.)

Inscription from Syracuse. — The inscription on a gravestone from Syracuse published by Orsi, *Not. Scavi*, November, 1897, p. 500, is thus restored by O. Rossbach, *Berl. Phil. W.* March 19, 1898: Καλλ[άρι]ος τόδ[ε] σῆμα [α π]ερίφρ[ον]ος ἡν[υσε] μήτ[ηρ]. Line 1, with only three letters, is hopeless.

Greek Inscriptions from Egypt.—In *Cl. R.* 1898, pp. 274–282, H. R. Hall publishes and discusses three Greek inscriptions from Egypt in the British Museum. The first reads:

Ὑπὲρ βασιλέως Πτολεμαίου καὶ βασιλίσσης Ἀρσινόης καὶ Πτολεμαίου | τοῦ νιού Θεῶν Φιλοπατόρων τῶν | ἐκ Πτολεμαίου καὶ Βερενίκης Θεῶν Εὐεργετῶν. | Ἀρῇ Νικηφόρῳ Εὐάγρῳ | Ἀλέξανδρος Σινδαίου Ὅροαννῆς | ὁ συναποσταλὴς διά- | δοχος | Χαριμόρτῳ τῷ στρατηγῷ ἐπὶ | τὴν θήραν τῶν ἐλεφάντων, καὶ | Ἀπόασις | Μιορβόλλου Ἐτεννῆς | ἡγεμῶν, καὶ οἱ ἐπ' αὐτὸν τεταγμένοι στρατιῶται.

The date is 208–206 B.C. The elephant hunt is apparently a regular institution, as appears also from the hieroglyphic inscription of Ptolemy Philadelphus at Pithom (Naville, *The Store-City of Pithom and the Route of the Exodus*, Eg. Expl. Fund, 1885, p. 18; pl. x), part of which is republished in this article, and the Greek inscription of Lichas (Curtius, *Woch. f. Klass. Phil.* 1887, p. 827; Mahaffy, *B.C.H.* XVIII, 1894, 149 and *Ptolemies*, p. 271, and elsewhere). Charimortus is mentioned by Strabo, XVI, 774, and Polybius, XVIII, 55 (Hultsch). Oroanna (or Oroanda) and Etenna are in Pisidia, but the exact site of the former is unknown. The second inscription published is a late metrical epitaph of a child named Politta. The metre is very faulty. The third inscription is an elegiac dedication to Isis, and comes from Coptos. Apparently it belongs to the second century after Christ.

Secunda rudis.—Wolters proposes (*Athen. Mitth.* XXIII, 1898, p. 154) to explain the difficult word *σεκουνδαρουδου* in an inscription of Hierapolis (*C.I.G.* 3916) as a gladiator who had obtained the rank of a *secunda rudis*.

Epigraphical Notes from Constantinople.—In the *Jahreshefte d. Oesterr. Arch. Inst.* I, 1898, pp. 31–37, E. Kalinka publishes four inscriptions. One is a stele now at the Austrian embassy in Buyukdere. It gives a list of officers and men of a Coan quadrireme in a fleet commanded by the Legate A. Terentius A. f. Varro, assisted by the Nauarchus Eudamus, under whom was the Trierarch Cleonicus. Above the inscription is a staff with a serpent twined about it, the “arms” of Cos found on coins after 88 B.C. Several legates of the name A. Terentius A. f. Varro are known, but which is here meant is not clear. A second inscription is in Latin. Two inscriptions are published from copies sent to the Ottoman Museum in Constantinople. One is from Wiran (Wilajet: Angora, Kaas: Tschurum). It is from a gravestone erected by Priscus to his father Primus. It is dated in the year σνδ, which is 229 A.D. if the beginning of the era employed is the date of the occupation of Galatia by the Romans, 25 B.C. The last is a double inscription. Philothea is honored by her grandmother, Aegyptia, daughter of Hecatonymus, and by her husband Hecatonymus, son of Hecatonymus. Philothea's husband may have been her grandmother's younger brother.

COINS

Attic Gold Coinage. — Ulrich Köhler, in an examination of the meagre gold coinage of Athens, finds that it belongs to two series, separated by an interval of a half-century. (A) *Stater*, $\frac{1}{2}$ *stater*, *hecta*, and $\frac{1}{2}$ *hecta* of archaic style with head of Athena r. and owl with ΑΘΕ, assignable to the end of the fifth century. (B) *Stater*, $\frac{1}{2}$ *stater*, *hecta*, and $\frac{1}{2}$ *hecta* of similar types, but more artistic; and $\frac{1}{2}$ *hecta* with gorgon-head for obverse type, dating between 330–338 and 295. All these gold pieces seem to have been coined from the gold dedications on the Acropolis to meet special needs. Finally we have also, two centuries later, *staters* with the inscription: ΑΘΕ. ΒΑΣΙΛΕΥ. ΜΙΘΡΑΔΑΤΗΣ ΑΡΙΣΤΙΩΝ, from metal apparently brought to Athens from her Asiatic allies ca. 86 B.C. (*Z. Num.* 1898, p. 5.)

Attic Tesserae. — In the new *Journal Internationale d'Archéologie Numismatique* (I, p. 37), M. Svoronos, *περὶ τῶν Ἑισιτηρίων τῶν Ἀρχαίων*, discusses the bronze *tesserae* (obverse head of Athena or of a lion, or letter; reverse letter), of which he catalogues 134 varieties, assigning them to the fourth and third centuries B.C. Former writers have given them to various cities of the Peloponnesus, Crete, Boeotia, Attica, and Asia Minor according to the letter which they bear. Svoronos notes that all the specimens cited as of known *provenance* were found in Attica, and especially in Athens. They were certainly not coins, and were probably connected with the theatre. A long discussion of the seating-arrangements, etc., of the theatre in Athens closes the article.

Nabis, King of Sparta. — Paul Perdrizet (*Num. Chron.* 1898, p. 1), 'Sur un Tétradrachme de Nabis,' brings into relation with each other two tetradrachms of Nabis, king of Sparta; one published by Lambros (*B.C.H.* XV, p. 415), with NABIOΞ, the other by Wroth (*Num. Chron.* 1897, p. 107), with ΒΑΙΛΕΟΞ | NABIOΞ. Nabis was no soldier of fortune, but a noble Spartan, probably of Heraclid stock, and actually king of the country. With the form ΒΑΙΛΕΟΞ, Perdrizet compares a tile in the museum at Sparta, inscribed ΒΑΙΛΕΟΞ | NABIOΞ, and concludes that both the tile and the coin illustrate the Spartan aspiration of Ξ in the early second century B.C., both being in fact not abbreviations, but attempts at the sound of *Bahileos*.

The "Prize of Achelous." — In the *R. Num.* 1898, p. 71, K. F. Kinch cites the well-known didrachm of Metapontum with Ἀχελῷον ἀελον, and argues that the legends are two, (1) Ἀχελῷον, referring to the figure of the god, and (2) ἀελον, referring to the prize *phiale* which he holds in his hand; that therefore there is no question involved of coins struck in payment of prizes in the local games.

A Re-attribution. — In a personal letter to Signor G. M. Columba, the keeper of coins in the British Museum writes that the unique coin of Melita (Malta) cited by Head (*Hist. Num.* p. 743) is actually a common coin of Lilybaeum, and should therefore be struck from the list. (*R. Ital. Num.* 1898, p. 13.)

IATON on Coins of Himera.—From an investigation of the nine coins on which the legend IATON has been read and explained as genitive plural of *ἰαρός* "healed," Mr. George Macdonald argues that the puzzling legend is wrongly read, where in fact the letters in most cases are $\text{ἸΕΤΟΣ} = \sigma\omega\tau\acute{\eta}\rho$. (*Num. Chr.* 1898, p. 185.)

Alexandrian Coinage of Aradus.—In *C. R. Acad. Insc.* 1898, pp. 207 f., is a brief summary of a communication by J. Rouvier on the Alexandrian coinage of Aradus in the second and third centuries B.C. The eight series of coins struck at Aradus after Alexander the Great are studied, and the conclusion is reached that all are dated by the era of Aradus, beginning in 259 B.C. E. Babelon, who reported the communication to the Academy, considers Rouvier's theory worthy of consideration though not fully established.

MISCELLANEOUS

Moulds and Swords from Mycenae.—In *Ἐφ. Ἀρχ.* 1897, pp. 97-128 (pls. 7 and 8; 2 cuts) Chr. Tsountas writes of some moulds and swords found at Mycenae. Two moulds are published and are discussed in connection with others previously known. They were apparently used for casting ornaments of glass ("Egyptian faience") as well as for pressing out gold ornaments. This is shown by the provision made for making holes in the material run in the mould, for the holes in gold ornaments found at Mycenae were made with a tool after the ornaments were otherwise finished. This contradicts Helbig's theory that all glass objects at Mycenae were imported. The moulds themselves appear also to have been made at Mycenae, for one of those published by Schliemann, *Mycenae*, fig. 162, has evidently been altered, which implies that it was, or could have been, made at Mycenae. After the Mycenaean epoch glass ornaments went out of fashion, and the manufacture of glass was almost or quite given up in Greece. The swords and fragments of swords published are from chamber-tombs or strata belonging to the later Mycenaean times. They are divided into various categories by their forms. The technique of these swords is evidently derived from that of the earlier Mycenaean swords, and shows that the technique of combining gold with bronze was practised at Mycenae, these later swords not being imported. The earlier ones were, then, probably also of local manufacture. Neither the glass nor the gold-work of the Mycenaean epoch appears, then, to be imported, and as the engraved stones are also native work, the three most striking and characteristic classes of objects found in Mycenaean tombs are genuine products of Mycenaean art.

The Excavations at Delphi.—The work of excavating being practically at an end, the publication of results has begun, but is still of a provisional character. The building whose frieze and many of whose other sculptures have been recovered, originally called the Temple of Apollo, and later, on the evidence of Pausanias, the Treasury of the Siphnians, is now assigned to the Cnidians, chiefly on epigraphic evidence not of an absolutely convincing character. The forms of σ in the dedication occur in the Melian

as well as the Cnidian alphabet, and Siphnos is near to Melos; the honorary decrees mention Boeotians and men of other states, as well as Cnidians; the Argive lambda is by no means a certain reading; and the subjects of the sculptures are not definitely settled. The date assigned to the building, 540-500 B.C., is correct; the conclusion drawn from the mixture of styles, that an Argive artist was working under Asiatic or Ionian influence and direction, may stand. The question, where is the Siphnian treasury, if this is the Cnidian, needs expert architectural judgment.

The inscription adjoining the Treasury of the Athenians, Ἀθηναῖοι τῷ Ἀπόλλωνι ἀπὸ Μήδων ἀκροθίνια τῆς Μαραθῶνι μάχης, was on eleven blocks, eight of which have been recovered, forming a long base on the edge of the terrace, which followed the south wall of the building and bent back at an obtuse angle at both ends. The last two blocks were at some time removed to allow a widening of the Sacred Way, and a decree of the archonship of Archidamus, 260-240 B.C., was engraved on the exposed end of the ninth block. The mixture of archaic and later forms in the inscription, the fact that it stands in *rasura*, and the disproportion between the small letters, 6 cm. to 6.50 cm. high, and the spaces between them, 20 cm., indicates that we have not the original, but a copy. The holes on the top were for fixing *anathemata*, doubtless the ἀκροθίνια of the inscription; and the dedication belongs to them, not to the building, as Homolle, following Pausanias, believes. Indeed, as the state's tenth of the booty was used to erect the group of Miltiades and the Attic tribe-heroes, there would have been no funds available for another memorial. The date of the treasury must then be fixed on other grounds.

Discussion of the famous wall-paintings of Polygnotus, in the Lesche of the Cnidians, is now possible, since the building has been identified, high up in the northeast corner of the enclosure. An oblong hall, 19 m. wide and 9.53 m. deep, it filled the space between the north peribolus wall and two projecting buttresses. Hence it could be approached only on the south, where a road fills the rest of the terrace. There was but one door, and the roof, supported by four columns at each end, probably had a large opening in the middle, as windows in the south wall would have interfered with the paintings. The two scenes, Ilium and the Nekyia, beginning immediately to the right and left of the entrance, filled the rest of the four walls, and the Ilium, to which the epigram by Simonides referred, may have occupied the larger part of the space. In Plutarch's dialogue *de defectu oraculorum*, the scene of which is laid in this lesche of the Cnidians, the participants are seated where they can watch the athletes. Considering the size of the hall, the middle of it, under the roof-opening, may have been strewn with sand and used as an exercise-ground. (POMTOW, January meeting of Berl. Arch. Gesellsch., *Arch. Anz.* 1898, I, pp. 39-47.)

The Double City of Megalopolis.—The great size of Megalopolis in proportion to its population,—it was nearly three times as large as Mantinea with a population but little larger,—and its position on two sides of a river, so undesirable for strategic purposes, suggest the likelihood that only the

northern half was for the use of the Megalopolitans, while the southern half, with its own definite boundaries and defences, was the property of the Arcadian League, and contained only federal buildings. The huge theatre and the great council-hall adjoining it were for all the Arcadians, and for the defence of this capital the permanent guard of the Epariti was maintained. After the dissolution of the League, however, the buildings were left for the Megalopolitans, and the theatre inscriptions of the third and second centuries are the names of their tribes and magistrates. (J. B. BURY, *J.H.S.* 1898, I, pp. 15-22.)

Death and the Horse. — The idea that the ancients especially associated the horse with death is due to a misunderstanding of the Homeric epithet of Hades, *κλυτόπῳλος*, "famous for horses." In reality, Homer did not use *πῳλος* of the horse, but only as a foal, and his compounds of *-πῳλος* come from *πωλόμαι*, "to range," "haunt"; while *κλυτός*, whose proper meaning is "powerful," "great," "of good craftsmanship," is in some instances an evident mistake for *κλιτός*, "crouched," "lying." So it is used of men and animals at night and of the dead, and Hades really was called "the one who moves among the fallen." The misunderstanding is, however, as old as Pindar and the Homeric Hymns. (A. W. VERRALL, *J.H.S.* 1898, I, pp. 1-14.)

Garland and Taenia for Victors. — In the *Jahreshefte d. Oesterr. Arch. Inst.* I, 1898, pp. 42-48 (5 figs.), J. Jüthner discusses the use of the garland and the taenia as rewards of victories at the games. In early times the taenia appears to have been the sign of victory. After the wreath was introduced, the taenia or ribbon became less important, but was used to tie the wreath firmly upon the head. Then when the wreath was withered, the victor might still wear the ribbon. The use of ribbons as prizes appears to have been given up by the middle of the fourth century B.C., but the public still continued to honor the victor by throwing him flowers, branches, and bright ribbons. Jüthner's arguments are drawn in part from ancient writers, in part from vase-paintings.

Greek Bits. — At a meeting of the Soc. Ant. Fr. June 23, 1897, General Pothier discussed a bit from Corinth, now in the Louvre. A reproduction of the bit has been made and used in the mouth of a horse. In spite of its cruel appearance, the bit seemed to be by no means an instrument of torture, so that the opinion expressed by Pernice in a recent *Winckelmannsprogramm* (Berlin, 1896), that the bits of the Greeks were exceptionally cruel, must be modified. (*B. Soc. Ant. Fr.* 1897, pp. 285-289; cut.) A similar bit from Thespieae is published in a cut, *ibid.* p. 290.

The Cabiri and Melicertes. — In *R. Arch.* XXXII, 1898, pp. 56-61, Salomon Reinach contends that the Phœnician names of these deities do not prove their Phœnician origin. The Phœnicians found anonymous deities, called simply "Great Gods," and called them in their own language *Kabirim*, which means "great gods." This the Greeks took for a proper name, hence they called the gods *Κάβειροι*. Similarly Melicertes arose from *Melqart*, which means "god of the city." Melicertes is not therefore really identical with the Melqart of Tyre, whom the Greeks identified with Heracles.

ITALY

SCULPTURE

Statue of a Flamen.— In the *B. Com. Roma*, 1897, pp. 301-306, E. Wuescher-Becchi publishes (two figs.) and discusses the statue in the palace formerly Sacripante, now the school of the Suore della Divina Provvidenza. The statue is now transformed into a St. Joseph, but comparison with the reliefs of the *Ara Pacis Augustae* in Florence, especially *Monumenti d. Ist. XI*, pl. xxxiv, v, 6 (reproduced in a cut), shows that a *flamen* was originally represented. Which *flamen* it is cannot be determined.

Pallas of the Piazza Sciarra.— In the *B. Com. Roma*, 1897, pp. 281-290, pls. xv, xvi, 1 fig., L. Mariani publishes and discusses a statue of Pentelic marble found in the Piazza Sciarra. The head, arms, and feet are wanting. The type is that of the Pallas of Velletri in the Louvre, but the Roman statue is of better workmanship. The original belongs to the school of Phidias, possibly to Cresilas. The Roman statue may perhaps have been the temple-statue of the temple of Minerva Campensis or Chalcidica.

VASES AND PAINTING

The Typical Villanova Ossuary and Lucano-Apulian Amphorae.— G. Patroni in *B. Paletn. It.* 1898, pp. 63-74 (7 cuts), compares the Lucano-Apulian amphorae, especially those in the Museum of Tarentum, with the Villanova ossuary. Any resemblance is purely casual. A connection may be established, not with the Villanova civilization, but with that of the Veneto-Illyrian district, the influence working, however, from south to north, and not down the Adriatic, as is often asserted. The form and technique of the Apulian vases are quite different from those of the Villanova pottery. In fact, only one vase with the characteristics of Villanova work has been found in Southern Italy. That is probably from Cumae. The curious addition of the rings or discs on the handles of Apulian amphorae is derived originally from the bosses on Greek bronze vases. The immediate origin of these amphorae Patroni finds in the neighborhood of Salerno, where, in the Valle di Diano, many specimens have been found of a peculiar style, probably produced at Paestum. The vases are now in the town of Sala Consilina. They have handles raised above the mouth, the highest point formed by a sharp curve. One even has the discs at the top of the handles. The writer concludes that the art created here was carried across Lucania into Apulia and Messapia.

The Preclassical Chronology of Central Italy.— Giorgio Karo (*B. Paletn. It.* 1898, pp. 141-161) denies the chronology of Montelius, and seeks to establish one totally different, basing his arguments chiefly on the contents of tombs, and especially on the vases. Montelius made of the archaic Etruscan civilization nine periods of about one hundred years each, from the beginning of the fourteenth century to the end of the sixth. His argu-

ments for the lower limit are first attacked; it is shown that the François vase belongs to the sixth century rather than the seventh, and that the later black-figured vases may well be contemporary with the earlier red-figured vases. It must be remembered, moreover, that in many cases a long time elapsed before the Attic vase was sent from Sicily to Etruria, and was finally deposited in a tomb. The writer thinks, therefore, that the Etruscan civilization continued into the fifth century.

The large Corinthian vases, with human figures and mythological scenes, Montelius assigns to the seventh century, the pre-Corinthian figured vases to the eighth, the pre-Corinthian archaic vases to the ninth, and the Italo-geometric vases to the tenth and eleventh. From these facts, however, no periods can be established, for recent research shows that figured vases were contemporary with geometric, and that the late pre-Corinthian was being developed simultaneously with the early Corinthian. Moreover, the later Italo-geometric vases show an Eastern influence that did not come to Italy before the seventh century. The *terminus post quem* of Montelius, based chiefly on Mycenaean vases found in Sicily, is also untenable. Not only is the third period of Mycenaean art to which these vases belong, of uncertain date, but even if its date were known, no proof could be offered that the types did not survive for centuries. Thus the whole chronology of Montelius is overthrown.

The writer next attacks the theory that the three contemporary tombs—Bernadini at Praeneste, Regulini-Galassi at Cervetri, del Duce at Vetulonia—are of the ninth century. The scarcity of terra-cottas is no proof of antiquity, for their place is taken by bronzes. The silver scyphus of the Regulini-Galassi tomb is Italo-geometric, of a style that survived beyond the middle of the seventh century. The large gold fibula from Caere is not proved to be like those from the early well-tombs; the ones compared are of uncertain origin. The silver cups from Caere and Praeneste are identical with those from Greece and other parts of Italy, assigned to the seventh century. The vase inscriptions cannot go back of the second half of the eighth century, as the Etruscans got their alphabet from Cumae, which was not founded until that time. Furthermore, a gold fibula with a Latin inscription was found in the Bernadini tomb.

Karo assigns these tombs and the circular tombs of Vetulonia to the second half of the seventh century. The gold work of the Regulini-Galassi and Bernadini tombs shows a technique that must have been local and of short duration. That of Rodi, of the same type but more archaic, dates from the beginning of the seventh century. The ivory pieces show the same technique. The silver vases of the *tomba del Duce* have the style of the late seventh and early sixth centuries. Not earlier than that is the Oriental element in the bronzes of the Regulini-Galassi, the Bernadini, and the Vetulonia tombs. The scarabs and small idols are based on Egyptian models of the eighth and seventh centuries. Another proof that the tombs are of the late seventh century is the presence of pre-Corinthian vases of the less archaic type. And still another argument is based upon the two principal types of bucchero

vases; the *bucchero sottile* is contemporary with pre-Corinthian and Corinthian vases, and earlier than black-figured vases, though their extremes meet; the *bucchero modellato* belongs to the period of black-figured vases and continues till the period of red-figured vases.

The article concludes with the following chronological arrangement in four periods: (1) Ninth and eighth centuries; previous to Greek importation; well tombs. (2) Eighth and seventh centuries; importation of geometric vases and bronzes; trench tombs. (3) Second half of seventh century to beginning of sixth; first great Greek importation, with Oriental influence; metal work in relief, ivory, porcelain, pre-Corinthian and Corinthian vases, *bucchero sottile*; corridor, trench, and circular tombs; period of the richest tombs. (4) Sixth and fifth centuries; second great Greek importation, corresponding to the development of black-figured vases; *bucchero modellato*; chamber tombs.

Painted Vases from the Necropolis of Canosa.—In *Not. Scavi*, 1898, pp. 195–218, M. Mayer describes and discusses vases from Canosa. Seventeen cuts illustrate the article. The vases are for the most part adorned with stripes and geometrical figures, a few having rude representations of men and animals. They were found for the most part in chamber tombs, though *tombe a fossa* also occur at Canosa. Although these vases seem to be free from the influence of Greek art, the objects found with them show that they are not earlier than the third century B.C. (Cf. *Rend. Acc. Lincei*, 1898, p. 249.)

The Wall-paintings of the Columbarium of the Villa Pamphili.—The greater part of the hundred and twenty-six pictures preserved are landscapes, animal and fruit pieces, and street groups, with some mythological scenes copied from well-known works of sculpture, such as the Pergamene Prometheus, the Farnese bull, etc. They have been quite wrongly interpreted as theatrical and Bacchic scenes. In the mythological series, which forms a continuous picture not divided by lines, a balancing of thought may be traced. Endymion and the Niobides are sepulchral subjects; with the punishment of Niobe is paired that of Dirce, as also at Pompeii, and less directly the freeing of Prometheus by Heracles; this leads to another Heracles scene, the combat with the Centaurs, and between the two, as caricature of the hero's prowess, is the battle of the pygmies and cranes. Pygmy parodies on the human scenes occur elsewhere among the pictures. In one picture, a child lying on a table is about to be cut in two by a man, while a woman kneels in entreaty,—a scene occurring also at Pompeii, in caricature, and rightly connected with the Judgment of Solomon. It has been pointed out that this subject was introduced into Italy from Alexandria, and while a Biblical source is not excluded, the tale occurs among other nations, and may have been told of the wise Egyptian king, Bocchoris. The more refined Indian (Buddhist) form, in which the women pulled the child in opposite directions, by its arms and legs, and when it began to cry out the real mother let it go, is perhaps the original of all. A variant of the story is one of a series of judgment scenes representing popular tales on the walls

of a Roman house near the Villa Farnesina. (SAMTER, February meeting of the Berl. Arch. Gesellsch., *Arch. Anz.* 1898, I, pp. 47-50.)

The Mosaic of Torrè Annunziata.—The mosaic of the philosophers, from Torrè Annunziata, has been interpreted by some as representing the seven philosophers, Zeno, Aristotle, Pythagoras, Epicurus, Plato, Socrates, Theophrastus; but such a grouping of living persons from different times is foreign to ancient custom, and the apparent symbols of porch, tree, and sundial, for Stoa, Lyceum, and Academy, are better interpreted, with the help of a replica from Sarsina, now in the Villa Torlonia, as features of the Academy alone. We have here a sacred olive-tree (*μυρία*) protected by a sort of temple, and in the background the Acropolis of Athens. The central figure of the group, who is tracing a circle on the ground, is probably Plato, the mathematician, and the literary side of his work is expressed by the case of books and by the rolls in the hands of the others. The stately figure entering at the left may be Dion, who visited Plato at Athens. (DIELS, March meeting of Berl. Arch. Gesellsch., *Arch. Anz.* 1898, II pp. 120-122; 1 cut.)

INSCRIPTIONS

The Management of the Imperial Revenues.—M. Rostowzew, in *Röm. Mith.* 1898, pp. 108-123, traces, on the authority of inscriptions, the following development in the management of the imperial revenues: First, the income of the *patrimonium* is divided among the various treasuries of the court and the private purse of the emperor, and is probably managed by the *a rationibus*. Under Claudius, the *a rationibus* gets a greater power; not only the treasuries of the *patrimonium*, but also the public treasuries and taxes are subject to its authority. The court finances are divided into several parts and systematized. Every part has its treasury and its officials. The management of the treasuries is under a special *ratio*, the *ratio fiscorum et fisci castrensis*. Later, the *ratio castrensis* becomes constantly more important, and its *fiscus* is administered separately. All the others are under the direction of the *procurator thesaurorum*, but have no general chief of their own, like the *procurator castrensis*. The *procurator thesaurorum* corresponds to the *procurator fisci castrensis*. The chief duty of the *ratio thesaurorum* is the drawing up of the budget, the distribution of money to the various *rationes*, and control of money thus distributed. After Severus, its power is restricted to the imperial treasure chamber, its other functions being assumed by the newly formed *ratio privata*, under a *procurator rei privatae*, later called *magister summae privatae*.

The Oscan Inscriptions at Pompeii.—In *Röm. Mith.* 1898, pp. 124-146 (pl.), H. Degering explains the five Oscan military inscriptions at Pompeii, discussing in detail the one found by himself in November, 1897. He attacks vigorously, on practical grounds, Conway's idea that they are announcements of cab or chair stands, and accepts, in general, Nissen's theory that they are directions, for strange soldiers quartered at Pompeii, from the forum to their various stations on the walls. On some points, however, the

writer differs from Nissen. *Amviannúm* is not *vicus*, but *margo*, "sidewalk." During a siege, all streets not used for military purposes being barricaded, only the sidewalk was left open. The direction of the writing, always toward the left, shows the direction to be taken, and this fact determines the side of the street on which the inscription is placed. In three cases it is written on the second column from the corner, to make it perfectly clear that the adjoining side street is not meant. The word *eituns* is not *iter*, but *cant* or *eunto*. The new inscription (in the Strada dell' Abbondanza, on the second column of the northwest corner of the casa del medico) differs somewhat from the others, in that it does not point the way to a certain portion of the town wall. *ampt* is a preposition (cf. ἀμφί, *ambi*), and with *tribud* (enclosure, not house) *tuv* [*tikad*] (public), gives the necessary direction, — the Forum triangulare; to distinguish this from the other forum, the name of the Greek temple is added, — *ampt Menere*[as *sakaraktod*]. The last two lines are restored as follows, partly from scratches on the lower part of the stone, — a rude attempt to copy some of the words above, — partly from the other similar inscriptions: *puf* (= *quos*) *faamat* (connect with *fama*, and explain "commands"), and then the name of an officer as the subject of the verb, *faamat*. The inscription means, then, that the soldiers of a certain command are directed to follow the footpath in the direction indicated by the inscription, and they will arrive at the Forum triangulare.

MISCELLANEOUS

The Races of Sicily. — In *Röm. Mitth.* 1898, pp. 150-191 (10 figs.), E. Petersen describes Orsi's work in Sicily and its results. Graves and their contents form by far the largest part of the discoveries. Fortification walls have been found, but, except in caves, no certain traces of a human habitation. The question whether the form of the tomb represents that of the house, and whether the change from the round form to the square is contemporaneous with a similar change in the house, has not been settled. Orsi makes four periods in the prehistoric population of Sicily, basing his theory on the contents of tombs, especially vases. The first he calls pre-Sicilian, the three others Sicilian, finding a distinct break between the pre-Sicilian and the three others. Patroni put the gap after Orsi's first Sicilian population, considering this and the preceding period Sicanian, the two others Sicilian. Petersen disagrees on this point with both Orsi and Patroni, conceiving the population to have been continuous. He establishes his position by a detailed treatment of the vase fragments, finding there a regular development, as well as a survival of earlier forms in later periods.

Excavations in the Faliscan Territory. — G. Pinza, in *B. Paletn. It.* 1898, pp. 47-64, 110-143 (26 pls.), gives an account of the discoveries in this region, derived entirely from the larger work of Barnabei, Gamurrini, Cozza, and Pasqui, *Antichità del territorio falisco* (Part 1a in *Mon. Antichi*, Vol. IV). The article describes at considerable length the well-tombs of the mountain cemeteries, and those of the well, trench, and chamber forms

in the plain. From these and their contents it is apparent that the civilization of the plain was somewhat later than that of the mountain. The description of the ornaments and vases, with the accompanying plates, is detailed and interesting.

The Necropolis of Remedello Sotto in Bresciano and the Eneolithic Period in Italy.—G. A. Colini, in *B. Paletn. It.* 1898, pp. 1-47, 88-110 (10 large, 40 small plates), offers the first complete publication of the discoveries at Remedello. His object is to determine the ethnological position of the population, but he discusses also points of archaeological interest. The excavations of 1884-86, conducted by Chierici, Bandiera, and Ruzzenti, yielded the following results: (1) A necropolis of the eneolithic period. (2) Tombs of the period of Marzabotto and the Certosa. (3) A Gallic necropolis. (4) Gallo-Roman tombs. (5) Indications of ancient dwellings. There seems to have been a long interval between the first and the second settlements; after the arrival of the second, there was uninterrupted occupation of the site. The remains of dwellings belong almost entirely to the eneolithic period. The eneolithic necropolis consists of two parallelograms, somewhat raised above the level. In one, the tombs are arranged in regular parallel lines; in the other, there is no systematic arrangement. Other eneolithic tombs are outside these enclosures. Altogether, one hundred and seventeen were excavated. There is a minute account of the tombs and their contents, taken almost wholly from the unpublished report of Bandiera. The objects found were hatchet and arrow heads and spear points, usually of stone, rarely of copper or bronze; a few rude vases and ornaments of shell or marble. The article refers only briefly to the excavations of 1886, which disclosed the Gallic necropolis, north of the eneolithic. In an excellent summary, the writer connects the earliest population with the Ibero-Ligurian civilization, and assigns it to the period between the neolithic and the bronze ages, — the so-called eneolithic period, — making a comparison between this settlement and similar ones in various parts of Italy.

A Roman Balance from Chiusi.—A nearly perfect and very artistic weighing instrument found at Chiusi, now at Berlin, differs from the usual steelyard in that the fulcrum, not the weight, is shifted along a scale. Only two others of this construction are known, one from Carthago Nova, now at Paris, and one from Northern Italy. In the Berlin example, a horizontal scale-bar, notched along the lower edge and running through an opening in the hook-shaped support, has attached to it at the two ends, below, a column-shaped bar with a heavy panther-head at one end and hooks for holding the chains of a scale-pan at the other. The weight of the missing pan and chains is the weight sufficient, when attached to these hooks, to balance the instrument at the first notch, marked A. From this point the notches are marked for weights at lengthening intervals up to forty Roman pounds. A caduceus with ribbons, punctured on the blank part of the scale-bar, has been mistaken for a T, and an elaborate theory of the relation of Roman weights to the Babylonian and Euboic talents has been built up, on the

supposition that this T marked the balancing point. The device is purely ornamental. The last notch of the scale has also been mistaken for sixty, although the position of X below the sign for fifty, Ψ, indicates subtraction. None of the single-arm balances known are Greek, but the decorative forms show the instrument to be of Greek origin. The symmetrical balance, with two scale-pans, was universal in early Greece, going back at least to Homer and the Mycenaean gold-treasure, and most of the stone and bronze weights in existence are of this form. (E. PERNICE, *Jb. Arch. I.* 1898, II, pp. 74-79; 3 cuts.)

The Destruction of Roman Monuments in the Fourteenth Century.

—In the *B. Com. Roma*, 1897, pp. 291-300, L. Borsari publishes notes from documents preserved in the archives of the cathedral at Orvieto showing how ancient buildings at Rome were destroyed for the purpose of obtaining marble for the cathedral. The documents were published by L. Fumi, *Il Duomo di Orvieto e i suoi restauri*, 1891.

SPAIN

The Bust from Elche.—In *R. Ét. Gr.* 1898, pp. 39-60, Th. Reinach publishes (pl.) and discusses the bust from Elche mentioned in *Am. J. Arch.* 1898, p. 125 (cf. *C. R. Acad. Insc.* 1898, p. 209). Elche, the Roman Ilici, appears to have been in the fifth century B.C. Harna, a town of the Tartessians. This is shown by quotation from the *Ora Maritima* of Avienus (lines 449-482, especially 462-466), which is based upon a Greek *periplus* of the fifth or early fourth century B.C. The Tartessians were not Iberians, but a distinct race. The head from Elche is not an importation, being made of native stone, but is the work of a Greek from one of the neighboring Greek cities, perhaps Hemeroskopeion. The type of face is doubtless Tartessian. The triple collar of gold beads is Phoenician, though the costume is in general Spanish. The Greeks of Spain were of Ionian, especially Phocæan, origin, and the head from Elche shows qualities of Ionian art, not of Phoenician art, for the Phoenicians were incapable of works of such originality. A photograph of the bust is now published in the *Century*, July, 1898, p. 437, with a brief description by C. van R. Dearth. (Cf. *R. Art Chré.* 1898, p. 180.)

Spanish Bronzes of Greco-Asiatic Style.—In *R. Arch.* XXXII, 1898, pp. 203-212, P. Paris publishes (5 cuts) and discusses some small bronzes found in the region of Cerro de los Santos, for the most part at Murcia. They vary in workmanship and details, but all have points of similarity with each other and with the fine bust from Elche (see above). They represent draped female figures with hoods drawn over their heads. Yet the great ornaments resembling earrings, characteristic of the Iberian costume, are visible. Evidently the makers of these little bronzes were, like the artist of the bust from Elche, greatly influenced by the archaic Greek style of the end of the sixth century B.C. In spite of small size and lack of beauty, these bronzes are interesting as specimens of Spanish art long before the Roman conquest.

FRANCE

PARIS.—Remains of Early Wall.—In the *C. R. Acad. Insc.* 1898, pp. 91–93, Héron de Villefosse and R. Cagnat report on their examination of the remains found near Notre Dame (see *Am. J. Arch.* 1898, p. 98). The remains belong to the city wall, built of stones taken from buildings which were standing as late as the fourth century after Christ. Many stones, some of which bear fragmentary inscriptions, were once steps of an amphitheatre. Similar remains were found in 1847 and 1870.

Factory-mark with a Cross.—In the *C. R. Acad. Insc.* 1898, pp. 10–15, pl., is a letter from C. Jullian on an amphora neck with a factory-mark. The object was found in September, 1897, under the foundations of the church of Saint-Seurin at Bordeaux. It appears to belong to the second century after Christ. The cemetery of Saint-Seurin has hitherto been traced back only to the fifth century. The amphora to which the fragment published belonged was undoubtedly used as a receptacle or coffin for the body of a child. The mark consists of the name TIBERIANI with a cross below it, the whole being enclosed by straight lines. The cross does not show that any Christian influence was at work, for the cross was used by the pagans as a simple mark. It is found, for instance, on a lamp of the potter Lucius Hosidius Crispus in the museum at Avignon.

The Calendar of Coligny.—In *C. R. Acad. Insc.* 1898, pp. 163–170, are communications by Dissard and F. P. Thiers on the Gallic inscription found at Coligny (cf. *Am. J. Arch.* 1898, p. 127). The first offers some corrections of the text and remarks on the forms of the letters. The second discusses the order of the months and the cycle employed. The cycle appears to be that of Meton, a period of nineteen years, corresponding to two hundred and thirty-five lunar months. These articles are introduced by remarks by Héron de Villefosse, pp. 161, 162. An appendix, pp. 299–336, gives the complete text of the inscription with the new readings.

Calendar from the Lac d'Antre.—In *C. R. Acad. Insc.* 1898, pp. 264–272, Héron de Villefosse publishes and discusses a fragmentary inscription on bronze, taken from the Lac d'Antre, in the Jura, near Moirans, in 1802, and now in the Museum of Narbonne. In spite of its very fragmentary condition, the inscription is evidently a part of a calendar similar to that of Coligny (see above).

Inscriptions from Provence.—In *R. Arch.* XXXII, 1898, pp. 277–285, C. Jullian publishes a number of inscriptions from Provence derived from the manuscript notes of the late Abbé Albanès. Some of these have been published before, but with different readings. Several are taken from the *Massaliographie* of Duprat and Durand, 1593; others from manuscript of Marchand, who made a series of notes and drawings toward the end of the eighteenth century.

An Oculist's Stamp and a Sepulchral Inscription.—At a meeting of the Société Nationale des Antiquaires de France held November 10, 1897,

Héron de Villefosse referred to a fragment of an oculist's stamp found at Rheims,

MIVCVNDi
eVODADASPr

M(arci) Jucundi euod(es) ad asp(ritudines)

(cf. Espérandieu, *Recueil de cachets d'oculistés romains*, n. 152, 152^a), and also to a funerary inscription found in the ruins of Philippi in Macedonia, which has not hitherto been published. It reads *Magia L. f(ilia) S[ecu]nda sibi et Ca[eci]lio C. f(ilio) Philarg[yro], viro suo, et L. Mag[io] L. f(ilio), vel(erano) leg(ionis) XIII patri suo et M. Vesonio M. f(ilio) Repentino fratri suo et Aninia[he]l[pidi]. viva sibi et [suis fecit]. Cf. C.I.L. III, 644, 645. (B. M. Soc. Ant. Fr. 1897, pp. 351, 352.)*

GERMANY

The Hildesheim Silver Treasure. — The vessels, too simple and elegant for German taste, yet found far from any Roman settlement, are evidently the travelling table-service of a Roman officer, sufficient for three persons at a triclinium, together with a selection of more costly drinking-vessels. Of the long plates to be held in the hand while eating, there are three sets of three each, for the usual number of courses. Two or more of the large trays are removable table-tops to be set on a tripod and changed between courses. Two stout dishes, part of a set of four, as the marks show, were for serving, and the smaller pans or dishes were perhaps used for sauces. The cooking vessels were probably of bronze, but the large silver platter which shows traces of fire may have been used over a coal-vase, at table. Fragments of the candelabrum exist, also pieces which may have been the ewer for pouring water over the hands and a pail for rinsing dishes. Parts of sets have been lost and replaced by provincial work.

The drinking set includes a crater, of cast silver, but modelled on hammered work, with two ladles and hydriae. It was used on a folding tripod instead of the proper stand. The cups and goblets, of more artistic work than the ordinary table furniture, include a set of four large and two smaller vessels, of the same pattern, and numerous show-pieces in pairs or fours, some also, as the Minerva cup, single. These are of different ages and origins, in the taste of the Augustan age, and none appear to be too late for that epoch.

The service is not extensive enough for a commanding general, like Varus or Germanicus, but probably belonged to an officer on such an expedition as theirs, and was hastily buried, in time of peril. The name Aur(elius), not otherwise known before the second century, which occurs on a handle, does not exclude the possibility of an earlier date for the treasure. (LESSING, January meeting Berl. Arch. Gesellsch., *Arch. Anz.* 1898, I, pp. 32-38.)

ENGLAND

Imitation Aretine Ware at Silchester.—In the *Reliquary and Illustrated Archaeologist*, 1898, pp. 183–188, George E. Fox discusses imitations of "Pseudo-Samian" ware found at Silchester. There are two classes of pottery with reliefs—one adorned only with impressed patterns and indented lines, and colored with a kind of paint very different from the glaze of the Aretine or Pseudo-Samian ware, the other a more legitimate imitation, adorned with winged genii and garlands. Eight cuts illustrate the article.

Roman Shoe from Birdoswald.—A Roman shoe found outside the fort of Amboglanna (Birdoswald) on Hadrian's wall is published by F. Haverfield in *Cl. R.* 1898, p. 142 (cut). The shoe was made of one piece of leather, with no special sole, and was fastened with a string. The Greek and Roman name for such shoes seems to have been *καβάτωαι*, *carbatinae* (Catullus, XCVIII).

BULGARIA

Adamklissi Again.—In the *Jahreshefte d. Oesterr. Arch. Inst.* I, 1898, pp. 122–137 (1 fig.), O. Benndorf defends himself against Furtwängler's attacks ("Intermezzi" and *Sitzungsber. d. Münchener Akad.* 1897, No. 2) and endeavors to show the unsoundness of Furtwängler's theories and methods. Benndorf recognizes the portrait of Trajan in the sculptures at Adamklissi. If this is correct, it suffices to dispose of Furtwängler's theory that the monument was erected by Crassus. Furtwängler's arguments are, however, taken up and discussed one by one, only to be rejected.

The Base of the Tropaeum of Adamklissi.—In the *Jahreshefte d. Oesterr. Arch. Inst.* I, 1898, pp. 138–142 (4 figs.), G. Niemann proposes a new arrangement of the upper part of the base of the tropaeum. In his article in the *Sitzungsber. d. Münchener Akad.* 1897, No. 2, Furtwängler published a reconstruction of the monument by Bühlmann, in which great use was made of a stone ornamented with pilasters which was found in a cemetery not far from the monument. This stone was evidently a corner-pier of a hexagonal structure. Niemann shows that the use made of this stone by Bühlmann is not correct. The only way in which this pier can be combined with the other stones known to belong to the monument is by assuming that the hexagonal base of the *tropaeum*, which stood upon the great round substructure, was two stories high. A sketch represents the whole monument thus reconstructed.

TURKEY

Inscription in Constantinople.—In the *Jahreshefte d. Oesterr. Arch. Inst.* I, 1898, p. 35, E. Kalinka publishes, along with three Greek inscriptions of Roman times, the following Latin inscription:

Coloni
L. Septimi[um . f(ilium)
Am(ensi) Val(entem)
sac(erdotem) Ti. Cl(audii)
Caesari[s]
Quing(uennalem) [...]
augu[rem]
d(ecurionum) [d(ecreto)]

The stone formed part of the base of a statue. The inscription dates from the reign of Claudius, and may perhaps have come from the Claudian colony of Apri, midway between Constantinople and Gallipolis.

BYZANTINE AND MEDIAEVAL ART

Christ in Art. — Nicolaus Müller, professor of Christian Archaeology at Berlin, has written in Vol. IV of the *Protestantische Encyclopädie* a very interesting history of the different manners of representing the Christ in art. He writes that after the fourth and fifth centuries, before which time the beardless type prevailed, Christ was represented with a beard and white hair parted down the middle of the head. This arrangement of the hair was, he shows, only used in representations of the angels, or Jews, or certain Christians converted from the synagogue. (*R. Art Chrét.* 1898, p. 232.)

Early Christian and Byzantine Art. — The opening article of the *Rep. f. K.* for 1898 is by Ed. Dobbert, and reviews with great care the first volume of Kraus' *Geschichte der Christlichen Kunst*.

Preservation of Ancient Manuscripts. — Padre Ehrle, the director of the Vatican Library, in a remarkable article in the *Centralblatt für Bibliothekswissenschaft*, writes that the ancient and precious manuscripts in most of the great libraries are condemned to certain destruction unless there can be discovered some better means of preserving them than we know of at present. These manuscripts have all suffered more or less, either from chemicals applied to render them more legible, or from the ink in which they were written eating, in time, through their pages. Padre Ehrle suggests a meeting of the curators of great libraries to consider this important problem. (*R. Art Chrét.* 1898, p. 232.)

TURKEY

Church of the Apostles at Constantinople. — The poem of Konstantinos Rhodios, found in the monastery of Mt. Athos in 1896, has been published by Legrand in the *R. Ét. Gr.* Vol. IX, pp. 32 ff., and by Begleri, with an introduction and commentary in Russian, Odessa, 1896. The poem briefly describes the Seven Wonders of Constantinople, dwelling at considerable length on the Church of the Apostles. As the poem dates from the period 931-944 A.D., it is an important early source of information

regarding the church which became the model for St. Mark's, Venice. A critical examination of the poem is made by O. Wulff in the *Byz. Z.* 1898, pp. 316-331.

DALMATIA

The Cathedral at Parenzo.—O. Marucchi, in a recently published volume *Le recenti scoperte nel duomo di Parenzo*, shows that the present sixth century cathedral was preceded by two earlier sacred buildings; the first, a private house of the second century, devoted to sacred purposes in the third century. This private oratory became a public church in the third century, and at the end of the fourth or fifth century was converted into a basilica, which, being poorly constructed, was rebuilt in the sixth century. S. Mauro appears to have been a local martyr, bishop, and protector, of Parenzo, and not, as usually supposed, an African monk. (*R. Stor. Ital.*, 1898, p. 33.)

ITALY

The Nationality of the Chieftain at Nocera.—Mr. Mercer writes: "The *Athenaeum* of February 27, 1897, spoke of a precious discovery at Nocera, in Umbria. Much difference of opinion has existed concerning the nationality and period of the chieftain, whose body and armour, denoting high rank and consideration, were unearthed a year since. These doubts are now probably cleared up in a letter of my friend Signor Piceller, which I condense into a brief *résumé*. The knight is said to be (judging by his personal accoutrements) a leader of Carovingian Franks killed in the siege of the fortress of Nocera. A piece of silver of the date of 895, and of the reign of Guido IV, Duke of Spoleto, was found close by in the land of Dr. Blasi, where the treasure was discovered. All the arms, of superb workmanship, are now temporarily displayed in the palace of the Gentile-Spinola at Foligno, and may be seen and criticised at leisure. They include a battle-axe with a massive gold scabbard, decorated with filigrae roses on the handle. The fastenings are richly worked in gold on the breastplate, and the Carovingian eagle is engraved on the surface. The name of the Frank, written as a monogram, and said to be Puareno, is on the cap, formed like a mitre, and attached by laces, richly adorned, to the throat-piece (*gorgiera*) of the condottiere. The two iron couches are gorgeously enamelled, and will be the gems of some fortunate museum when removed from Foligno. A golden network of rare excellence forms a mask to protect the countenance of the warrior, whose head rests on a broken lance (fit emblem of a glorious death). The funeral ritual is shown forth with symbols such as eggs, golden dolphins, and cups of gold with glass enamel (*smalto*)."
(*Athen.* March 26, 1898.)

St. Paul's Outside the Walls at Rome.—The second article by E. Müntz, on this church, appears in the *R. Art Chrét.* 1898, pp. 108-113. It is a study of the mosaics and frescoes of this church, and of others of the same period.

S. Maria in Cosmedin in Rome.—The restoration of this church revives interest in its history. The learned history of this church, published by Canon Crescimbeni in 1715, belongs to a past era of historical and archaeological inquiry, and the important work promised by the architect, G. B. Giovenale, is not yet published. There still survive in this church remains of five distinct building periods: (1) a Roman temple of classic times, reconstructed by Tiberius in 17 A.D. as the temple of Ceres, Liber, and Libera; (2) a spacious hall with lofty columns, probably an *aula annonaria* of the fourth century; (3) a diaconal Christian church of the sixth century; (4) a basilica, built by Pope Hadrian, 772-795 A.D.; and (5) the reconstruction of the basilica decorated by Alfanus, under Calixtus II, 1119-1124 A.D. The church is being restored as far as possible to this twelfth-century condition under the able direction of the *Ufficio per la conservazione dei monumenti a Roma*. (H. GRISAR, in *R. Art Chrét.* 1898, pp. 181-197.)

Barisano da Trani.—The bronze doors of the Cathedral at Trani, and the bronze doors of the southern entrance of the Cathedral at Monreale, are signed works of Barisano. The huge doors of the Cathedral at Ravello show indisputable signs of being by the same author. The three sets of doors are so similar as to be properly considered variations of the same monument. The style of these doors is very similar to the Byzantine ivory boxes, fine examples of which are to be found in the National Museum at Florence. (T. M. PALMAVINI, *L'Arte*, 1898, pp. 15-26.)

S. Apollinare Nuovo at Ravenna.—Signor Ricci has discovered and will soon publish documents which prove remarkable architectural changes accomplished by the architects of the sixteenth century in the case of S. Apollinare Nuovo. In order to raise the level of the church floor to correspond with the raised level of the street, a horizontal section of the church was removed, the columns of the nave with their arcades were elevated, and the attica above the arcades was removed. Somewhat similar architectural feats were accomplished in Ravenna in the case of S. Giovanni Evangelista, and S. Pietro Maggiore; in Rome, in the case of S. Anastasia, S. Maria Maggiore, and of S. Pietro in Vincoli; and at Pisa in the case of the cathedral. (G. ROHAULT DE FLEURY, *R. Art Chrét.* 1898, pp. 198-201.)

FRANCE

Pennobrias.—A Merovingian coin belonging to the collection of Alfred Manuel of Nevers is inscribed [D]ACOMERES, and on the reverse PENNOBRIAS VICO. This is a variant of the name otherwise given on coins, as PENOBRIAS, PENOBRIA, and PENOBRI, and signed Modericus. According to various analogies the modern name would be Peneuvre, though no such town is known in France at the present day. (M. PROT, in *B. Soc. Ant. Fr.* 1897, pp. 233-237.)

French Cathedrals.—In the *Arch. Record*, Vol. VII, No. 4, pp. 468-473, Barr Ferree continues his studies of French cathedrals. The present article treats of Cahors, one of the western group of domed cathedrals.

St. Pierre de Montmartre. — M. Sauvageot, the architect who is to have in his charge the restoration of St. Pierre de Montmartre, has come to the conclusion that the apse and principal parts of the church are of the first half of the twelfth century. In his researches no trace has been found of the Gallo-Roman temple to Mercury except the four marble columns with capitals, two engaged with the two piers of the apse, and two with the two entrance piers of the nave.

In connection with Montmartre be it remembered that it is through an error that Mars is supposed to have been the god worshipped by the inhabitants of Lutecæ on the high ground to the north of their city. The Gallo-Roman name of the hill was Mons Mercurii, from which the old writers wrote "Montmercre," when they did not use the Christian appellation of "Mont des Martyrs," whence "Montmartre." (*R. Art Chrét.* 1898, p. 259.)

The Church of Rouvres. — This is the subject of an interesting article by Henri Chabeuf, in *R. Art Chrét.* 1898, pp. 104-107. It was built during the end of the thirteenth and beginning of the fourteenth centuries, and has long been classed among the historic monuments of France. It contains, among other treasures, two remarkable fifteenth-century works, an altar, and the tomb of Monnot Machefoin, and Jeanne de Courcelles, his wife. Two consecration crosses can be seen through the whitewash which covers the walls, the earliest of which seems to be of the end of the thirteenth century. The most valued treasure of the church is a very beautiful reliquary cross of the same period. (*R. Art Chrét.* 1898, pp. 104, 107.)

Date of the Chapel of Sainte Croix at Montmajour. — The chapel of Sainte Croix at Montmajour has been assigned to the year 1019 on what passed for documentary evidence. In the *C. R. Acad. Insc.* 1898, pp. 64-70, the evidence is discussed by Brutails, who shows that the building constructed about 1010-1030 and dedicated May 3 was a crypt or subterranean church, perhaps the grotto called *Oratoire de Saint-Trophime*, while the chapel of Sainte Croix was built later, probably when the twelfth century was well advanced. This date agrees with the style of the building.

The Great Hall of the Episcopal Palace at Angers. — The *Revue d'Anjou* has just published an important article, entitled, 'Le Palais Episcopal d'Angers,' from which we gather some information concerning the Great Hall, the remains of which interest every traveller. This Hall was the work of Ulger, 1125-1149, and was in the form of the letter T, as was also the Great Hall in the Episcopal Palace at Rheims and in the Wartburg at Eisenach, Germany. Documents have been recovered giving its dimensions, and showing that at festivals three hundred and sixty-five persons could be seated here, and two hundred in the room above. A capital of the slender columns of the arcade separating the nave and transept of the Hall was recovered in 1894, and is here published. (L. DE FARCY, *R. Art Chrét.* 1898, pp. 201-206.)

The Genealogy of the Crucifix of the Treasure of Chervel. — Under this title X. Barbier de Montault writes in the *R. Art Chrét.* 1898, pp. 217-224, a careful study of this crucifix, which, he says, though Limousin work,

shows German influence. He compares it with one in the Louvre and three others, known respectively as the Bonnay, Gay, and Biais crosses, all of which he places in the thirteenth century.

Two Ivories in the Museum at Dijon.—These are two remarkable pieces of French work of the fourteenth century, a diptych and a box. The diptych, according to the catalogue, was bought for the Museum in 1814, and nothing is known of its previous history. The six finely executed subjects are as follows: (1) The Resurrection of Lazarus and the Entry into Jerusalem; (2) Christ washing the disciples' feet; (3) The Last Supper; (4) Gethsemane—it is noticeable that all the disciples are represented asleep among the trees, not Peter, John, and James only; (5) The Betrayal; Christ healing the ear of Malchus, and Judas hung; (6) Calvary. This diptych is not unlike one which was in the Spitzer collection, No. 96, which, though of somewhat different dimensions, shows the same arrangement of the same subjects.

The box comes from the treasures of Cîteaux. The sculptured cylinder is one piece of ivory. The exact use of the box is uncertain. Although undoubtedly a work of the fourteenth century, its execution suggests the methods of the twelfth century. (H. CHABEUF, *R. Art Chrét.* 1898, pp. 225-228.)

GERMANY

Greek Origin of the Arts and Industries of the Rhine Provinces.—

Professor Loescheke of the University of Bonn, in a recent lecture delivered at Elberfeld, advanced interesting theories upon the Greek origin of the arts and industries of the Rhine provinces, and especially those of the valley of the Moselle. The Graeco-Romans from the south of France penetrated to this valley, and founded Trèves, and their influence was seen in the glass manufactures of the country, and also appears in many remains of ancient sculptures of Greek mythological characters, and in the distinctly Greek manner of representing some of the Germanic gods. (*R. Art Chrét.* 1898, p. 233.)

AUSTRIA-HUNGARY

The Decanal Church at Aussig.—The Decanal Church at Aussig shows traces of three building periods. The lower part of the tower dates from the early thirteenth century, the apse from the late thirteenth century, while the present nave was not built until the fifteenth century. A brief historical account of this church is given by A. Kirschner in the *Mith. Centr. Comm.* 1898, pp. 83-87.

Enamel Objects at Villach.—In the *Mith. Centr. Comm.* 1898, pp. 125-142, Dr. M. Much considers at length an interesting series of enamel fibulae, earrings, and other objects found in the neighborhood of Perau and preserved in the museum of Villach. The workmanship seems to represent local industry of the sixth to the eighth centuries, the inspiration being Byzantine.

POLAND

Acoustic Vases.—In *R. Art Chrét.* 1898, p. 130, A. Brykczynski gives a few notes of interest, accompanied by drawings, on the placing of acoustic terra-cotta vases in the cathedral of Vlotslavek, a church of the fourteenth century. According to Vitruvius, similar vases were used in the Greek theatres to reinforce the sound of the actors' voices.

HOLLAND

Prototypes of the Utrecht Psalter.—The independent investigations of A. Goldschmidt and of Paul Durrien have established that the famous Utrecht psalter is French work of the early ninth century, and was produced at Hautvillers, a monastery of the diocese of Rheims. The question raised by Goldschmidt whether the prototypes of this manuscript were late Roman or Byzantine is a difficult one. H. Graeven, in the *Rep. f. K.* 1898, pp. 28-35, shows that the general pictorial method is Byzantine rather than Roman, and cites examples of frescoes and ivories to sustain this view.

Jean Brito and the Invention of Printing.—The *Société d'Émulation de Bruges* has recently published a volume of 515 pages to recover for Jean Brito the credit of having invented the art of printing. In this connection W. H. James Weale writes to the *R. Art Chrét.* a letter showing (1) that Brito was not a native of Bruges, but of Brittany; (2) that there is no sound argument for his having invented the art of printing; and (3) that there are no new documents to establish the claim. (*R. Art Chrét.* 1898, pp. 207-209.)

RENAISSANCE ART

ITALY

Venetian Commerce and Supremacy at Trani up to 1530.—Although many documents have been published concerning Trani, little has been done in the way of a continuous historical treatise. Such a study is undertaken by F. Gobotto in the *Arch. Stor. Nap.* 1898, pp. 111-143.

The Monastery at Civate.—In 1850 the Abbot Longoni wrote his *Memorie Storiche della chiesa ed abbazia di S. Pietro in Monte e del monastero di S. Calocero in Civate*. Contributions to the history of this monastery are made by M. Magistretti in the *Arch. Stor. Lomb.* 1898, pp. 80-120. The very interesting oratory of S. Benedetto, now attached to the monastery of S. Pietro at Civate, is published on p. 173 of the same periodical.

S. Pietro ad Aram at Naples.—In the *Arch. Stor. Nap.* 1898, pp. 211-250, G. de Blasiis publishes three fourteenth-century documents concerning the church of S. Pietro ad Aram, giving at the same time a general history of the church.

Paolo Uccello.—In the *Rep. f. K.* 1898, pp. 83-94, Carl Loeser reviews the work of Paolo Uccello, adding to the short list of his known works the

following paintings: (1) a St. George and the Dragon, collection Lanckoronski, Vienna; (2) a somewhat later representation of St. George and the Dragon, Bardini collection, Florence; (3) an Adoration of the Child with figures of Sts. Jerome, Eustachius, and the Magdalen. Loeser finds in Paolo Uccello primarily an artist, occupying a middle ground between the representatives of the older school and the renovators of art, and only secondarily an investigator of the problems of perspective.

Designs by Pinturicchio for the Borgia Apartments of the Vatican.—Venturi publishes in *L'Arte*, 1898, pp. 32-43, seven designs of figures found with slight variation in the frescoes of the Borgia apartments of the Vatican. Two of these designs are in the Stadel Museum at Frankfurt, two in the British Museum, and three in the Louvre. The drawings in the Louvre are not on exhibition and are not attributed; the others have heretofore been accepted as by Gentile Bellini. The publication of these drawings should serve to correct and increase our admiration for Pinturicchio's ability as a draughtsman.

Baccio Pontelli and the Fortress at Ostia.—The noble fortress at Ostia, built in 1483, was attributed by Vasari to the architect Giuliano da Sangallo. During 1897 the following inscription was discovered above the cornice of the door: *Baccio . Pontello . florentino . architecto*. This inscription places Baccio Pontelli amongst the most illustrious military engineers of the latter half of the fourteenth century. (E. ROCCHI, *L'Arte*, 1898, pp. 27-31.)

Michelangelo's Slave and the Laocoön.—O. Ollendorff in the *Rep. f. K.* 1898, pp. 112-115, calls attention to various points of resemblance between Michelangelo's bound slave and the Laocoön. Michelangelo was one of the first to see and study the Laocoön group after its discovery in the ruins of the palace of Titus in 1506. His slaves were, however, not sculptured until 1513.

Benvenuto Cellini at the French Court.—In *R. Arch.* XXXII, 1898, pp. 241-276, L. Dimier subjects the memoirs of Cellini to criticism, especially by comparing statements contained in them with those of the journal of Francis I, taken from the *Catalogue des Actes* of that king. Many of Cellini's statements are found to be at least inaccurate and to give a false idea of the circumstances of the time and the court.

GERMANY

The Hamburg Master of 1435.—Dr. Schlie has written the text to accompany eleven phototypes, published by Nöhring of Lübeck, representing the work of a masterly painter who lived at Hamburg about 1435. His work is represented by a Christ, as a Man of Sorrows, in the Art Gallery, Hamburg; by nine fragments of an altar-piece, formerly in the Johannis-kirche, Hamburg, and now in the gallery at Schwerin, representing scenes from the lives of Christ and of St. Thomas; by a small Christ, as a Man of Sorrows, from the Old Cathedral, Hamburg, and now in the Museum at

Leipzig. This talented artist seems to have come from one of the schools of Westphalia or Hanover, but his name is unknown. (A. GOLDENSCHMIDT, *Rep. f. K.* 1898, pp. 116-121.)

AUSTRIA-HUNGARY

Fresco Calendars at Woronetz and Suczawitza.—The monastic church at Woronetz was built in 1488, and its porch decorated in 1542. The monastery at Suczawitza was built and painted in the last decade of the sixteenth century. The porches of these two churches are decorated each with a series of fresco paintings, one for each day of the year. The days are represented by their corresponding saints, who are frequently portrayed as martyrs. Hence these porches are monumental martyrologies of marked importance for the history of Christian art. In style they illustrate, for the most part, Byzantine types from Mt. Athos, with which some Italian and some local influences are mingled. They are described in detail and illustrated in a noteworthy article by Dr. Wladimir Milkowicz in the *Mith. Centr. Comm.* 1898, pp. 1-45.

ENGLAND

Iron Casting in Sussex.—At a meeting of the Society of Antiquaries, May 12, Mr. Bateman, through Mr. Hartshorne, exhibited part of a gypciere frame, probably of the fifteenth century, found near Benthall Hall, Salop. The Warwickshire Natural History and Archaeological Society, through Mr. Allen, exhibited a series of enamelled disks and rings, parts of the decoration of a late Celtic bronze bowl found at Chesterton, on the Foss-way. Mr. J. Starkie Gardner read a paper 'On Iron-casting in Sussex.' Evidence showed that the art of casting in iron originated in Sussex rather than Germany. The most ancient example of the sort is the grave-slab in Burwash Church, which, from its inscription in Lombardic letters, is generally accepted as fourteenth-century work. Next in date come the Sussex cannon of wrought-iron hoops and bars shrunk upon hollow cast-iron chambers. Such examples show that iron founding in Sussex quite early in the fifteenth century had progressed from plain solid casting to core casting. The foreign claim to priority in iron casting rests on documents, while the English, based upon actual specimens, seems conclusive in favor of Sussex. The use of cast bronze as well as cast iron for early guns was then discussed. France, Burgundy, and Austria appear to have used bronze at the accession of Henry VIII, whilst England used partly bronze, but more extensively wrought iron, and the most modern cannon were purchased abroad and cast in London and at Calais to rival the formidable French artillery. Bronze cost about 74*l.* a ton, so that the offer of Ralph Hogge, of Buxted, to produce the same kind of ordnance in iron at 10*l.* in 1543 was welcomed as a great advance. All the king's most famous founders, foreign and English, were at once despatched to the seat of operations in France and Scotland, and set up an industry which remained the staple of the Sussex founders. The

chief materials for a history of the founder's art in Sussex are the representations seen in fire-backs, which were discussed in their various forms. Andirons were of subordinate interest, and principally of one type. Besides cannon, backs, and andirons, the founders of the Weald produced a few grave-slabs, mortars, weights, some wonderful gypsy caldrons, and, just as the industry was expiring, a few vases, plaques, and other artistic objects. The wrought-iron work of the Weald was limited to insignificant utensils, and important works of the sort are rarer here than anywhere in England. In the discussion which followed, Mr. Micklethwaite indorsed the claims of the Burwash grave-slab as the earliest specimen of cast iron. Mr. W. Gowland spoke of its accidental production in earlier times, and supported foreign claims to priority in the invention. (*Athen.* May 21, 1898.)

Palimpsest Brass at Okeover. — At a meeting of the Archaeological Institute (English), June 1, 1898, Mr. Mill Stephenson read some notes on the palimpsest brass at Okeover, Staffordshire. This brass was originally laid down to the memory of William, Lord Zouch, of Haryngworth, on the death of his first wife, Alice Seymour, in 1447, and in 1538 was converted into a memorial to Humphrey Oker and his wife and family. (*Athen.* June 11, 1898.)

ABBREVIATIONS

Abh.: Abhandlungen. *Acad.*: Academy (of London). *Am. Ant.*: American Antiquarian. *Am. J. Arch.*: American Journal of Archaeology. *Ami d. Mon.*: Ami des Monuments. *Ann. d. Ist.*: Annali dell' Istituto. *Anz. Schw.*: Anzeiger für Schweizerische Altertumskunde. *Arch. Ael.*: Archaeologia Aeliana. *Arch.-Ep. Mitth.*: Archäol.-epigraph. Mittheil. (Vienna). *Arch. Anz.*: Archäologischer Anzeiger. *Arch. Portug.*: O Archeologo Português. *Arch. Rec.*: Architectural Record. *Arch. Hess. Ges.*: Archiv für Hessische Geschichte und Altertumskunde. *Arch. Rel.*: Archiv für Religionswissenschaft. *Arch. d. Miss.*: Archives de Missions Scientifiques et Littéraires. *Arch. Stor. d. Art.*: Archivio Storico dell' Arte. *Arch. Stor. Lomb.*: Archivio storico lombardo. *Arch. Stor. Nap.*: Archivio Storico Provincie Napolitane. *Arch. Stor. Patr.*: Archivio della r. società romana di storia patria. *Athen.*: Athenaeum (of London).

Beitr. Ass.: Beiträge zur Assyriologie. *Berl. Akad.*: Preussische Akademie der Wissenschaften zu Berlin. *Berl. Phil. W.*: Berliner Philologische Wochenschrift. *Berl. Stud.*: Berliner Studien. *Bibl. Éc. Chartes*: Bibliothèque de l'École des Chartes. *B. Ac. Hist.*: Boletín de la real Academia de la Historia. *B. Arch. d. M.*: Bulletin Archéol. du Ministère. *B. Arch. C. T.*: Bulletin Archéologique du Comité des Travaux hist. et scient. *B. C. H.*: Bulletin de Correspondance Hellénique. *B. Inst. Eg.*: Bulletin de l'Institut Égyptien (Cairo). *B. M. Soc. Ant. Fr.*: Bulletin et Mémoires de la Société des Antiquaires de France. *B. Soc. Anth.*: Bulletin de la Société d'Anthropologie de Paris. *B. Soc. Yonne*: Bulletin de la Société des Sciences historiques et naturelles de l'Yonne. *B. Mon.*: Bulletin Monumental. *B. Arch. Stor. Dal.*: Bullettino di Archeologia e Storia Dalmata. *B. Com. Roma*: Bullettino d. Commissione Archeologica Comunale di Roma. *Bull. d. Ist.*: Bullettino dell' Istituto. *B. Arch. Crist.*: Bullettino di Archeologia Cristiana. *B. Paletn. It.*: Bullettino di Paletnologia Italiana. *Byz. Z.*: Byzantinische Zeitschrift.

Chron. d. Arts: Chronique des Arts. *Cl. R.*: Classical Review. *C. R. Acad. Ins.*: Comptes Rendus de l'Académie des Inscriptions et Belles-Lettres. *C.I.A.*: Corpus Inscriptionum Atticarum. *C.I.G.*: Corpus Inscriptionum Graecarum. *C.I.G.S.*: Corpus Inscriptionum Graeciae Septentrionalis. *C.I.L.*: Corpus Inscriptionum Latinarum. *C.I.S.*: Corpus Inscriptionum Semiticarum.

Δελτ. 'Αρχ.: Δελτίον 'Αρχαιολογικόν. *D. & S. Dict. Ant.*: Dictionnaire des Antiquités grecques et romaines par Ch. Daremberg et Edm. Saglio, avec le concours de E. Pottier.

Échos d'Or.: Les Échos d'Orient (Constantinople). *'Εφ. 'Αρχ.*: 'Εφημερίς 'Αρχαιολογική. *Eph. Epig.*: Ephemeris Epigraphica.

Fundb. Schwab.: Fundberichte aus Schwaben, herausgegeben vom württembergischen anthropologischen Verein.

Gaz. B.-A.: Gazette des Beaux-Arts.

I.G.A.: Inscriptiones Graecae Antiquissimae, ed. Roehl. *I. G. Ins.*: Inscriptiones Graecarum Insularum. *I. G. Sic. It.*: Inscriptiones Graecae Siciliae et Italiae. *Intermédiaire*: Intermédiaire de chercheurs et des curieux.

Jb. Alt. Ges. L. P.: Neue Jahrbücher für das klassische Altertum, Geschichte und deutsche Litteratur und für Pädagogik. *Jb. Arch. I.*: Jahrbuch d. k. d. Archäol. Instituts. *Jb. Phil. Päd.*: Neue Jahrbücher für Philologie und Pädagogik (Fleckeisen's Jahrbücher). *Jb. Preuss. Kunsts.*: Jahrbuch d. k. Preuss.

Kunstsammlungen. *Jb. V. Alt. Rh.*: Jahrbücher des Vereins von Alterthumsfreunden im Rheinlande. *Jb. Ver. Dill.*: Jahrbuch des Vereins Dillingen. *Jh. Oesterr. Arch. I.*: Jahreshefte des oesterreichischen archäologischen Institutes. *J. Asiat.*: Journal Asiatique. *J. Am. Or. S.*: Journal of American Oriental Society. *J. Anth. Inst.*: Journal of the Anthropological Institute of Great Britain and Ireland. *J. Br. Arch. Ass.*: Journal of the British Archaeological Association. *J.H.S.*: Journal of Hellenic Studies. *J. Int. Arch. Num.*: Διόνυς Ἐφημερίς τῆς νομισματικῆς ἀρχαιολογίας, Journal international d'archéologie numismatique (Athens).

Kb. Gesamtver.: Korrespondenzblatt des Gesamtvereins der deutschen Geschichts- und Altertumsvereine. *Kb. Wd. Z. Ges. K.*: Korrespondenzblatt der Westdeutschen Zeitschrift für Geschichte und Kunst. *Kunstchron.*: Kunstchronik.

Lex. Myth.: Ausführliches Lexikon der griechischen und römischen Mythologie, herausgegeben von W. H. Roscher (Leipsic, Teubner).

Mél. Arch. Hist.: Mélanges d'Archéologie et d'Histoire (of French School in Rome). *Athen. Mitth.*: Mittheilungen d. k. d. Archäol. Instituts, Athen. *Abth. Röm. Mitth.*: Mittheilungen d. k. d. Archäol. Instituts, Röm. *Abth. Mitth. Anth. Ges.*: Mittheilungen der anthropologischen Gesellschaft in Wien. *Mitth. C.-Comm.*: Mittheilungen der königlich-kaiserlichen Central-Commission für Erforschung und Erhaltung der Kunst- und historischen Denkmale. *Mitth. Nassau.*: Mittheilungen des Vereins für nassauische Altertumskunde und Geschichtsforschung. *Mitth. Vorderas. Ges.*: Mittheilungen der vorderasiatischen Gesellschaft. *Mon. Antichi*: Monumenti Antichi (of Accad. d. Lincei). *Mon. Mém. Acad. Insc.*: Monuments et Mémoires pub. par l'Acad. des Inscriptions, etc. *Mün. Akad.*: Königlich Bayerische Akademie der Wissenschaften, München. *Mus. Ital.*: Museo Italiano di Antichità Classiche.

N. D. Alt.: Nachrichten über deutsche Altertumsfunde. *Not. Scavi*: Notizie degli Scavi di Antichità. *Num. Chron.*: Numismatic Chronicle. *N. Arch. Ven.*: Nuovo Archivio Veneto. *N. Bull. Arch. Crist.*: Nuova Bulletino di Archeologia cristiana.

Pal. Ex. Fund.: Palestine Exploration Fund. *Πρακτικά*: Πρακτικά τῆς ἐν Ἀθήναις ἀρχαιολογικῆς ἐταιρείας.

R. Tr. Eg. Ass.: Recueil de travaux relatifs à la philologie et à l'Archéologie égyptiennes et assyriennes. *Reliq.*: Reliquary and Illustrated Archaeologist. *Rend. Acc. Lincei*: Rendiconti d. r. Accademia dei Lincei. *Rep. f. K.*: Repertorium für Kunstwissenschaft. *R. Assoc. Barc.*: Revista da la Asociacion artistico-arqueologica Barcelonesa. *R. Arch. Bibl. Mus.*: Revista de Archivos, Bibliotecas, y Museos. *R. Arch.*: Revue Archéologique. *R. Art Anc. Mod.*: Revue de l'Art ancien et moderne. *R. Belge Num.*: Revue Belge de Numismatique. *R. Bibl.*: Revue Biblique Internationale. *R. Crit.*: Revue Critique. *R. Art Chrét.*: Revue de l'Art Chrétien. *R. Hist. d. Rel.*: Revue de l'Histoire des Religions. *R. Or. Lat.*: Revue de l'Orient Latin. *R. Ep. M. Fr.*: Revue Epigraphique du Midi de la France. *R. Ét. Gr.*: Revue des Études Grecques. *R. Ét. J.*: Revue des Études Juives. *R. Num.*: Revue Numismatique. *R. Sém.*: Revue Sémitique. *Rhein. Mus.*: Rheinisches Museum für Philologie, Neue Folge. *R. Abruzz.*: Rivista Abruzzese di Scienze, Lettere ed Arte. *R. Ital. Num.*: Rivista Italiana Numismatica. *R. Stor. Calabr.*: Rivista Storica Calabrese. *R. Stor. Ital.*: Rivista Storica Italiana. *Röm. Quart.*: Römische Quartalschrift für christliche Altertumskunde und für Kirchengeschichte.

Sächs. Ges.: Sächsische Gesellschaft (Leipsic). *S.G.D.I.*: Sammlung der Griechischen Dialekt-Inscripfen. *Sitzb.*: Sitzungsberichte. *S. Rom. d. Stor. Pat.*: Società Romana di Storia Patria. *Soc. Ant. Fr.*: Société des Antiquaires de France. *Soc. Ant.*: Society of Antiquaries. *S. Bibl. Arch.*: Society of Biblical Archaeology, Proceedings.

Θρακ. Ἐτ.: Θρακική Ἐπετηρίς, ἐτήσιον δημοσίευμα τῆς ἐν Ἀθήναις θρακικῆς ἀδελφότητος.

Wiener Z. Morgenl.: Wiener Zeitschrift für die Kunde des Morgenlandes.

Z. D. Pal. V.: Zeitschrift des Deutschen Palestina Vereins. *Z. Aeg. Sp. Alt.*: Zeitschrift für Aegyptische Sprache und Altertumskunde. *Z. Assyr.*: Zeitschrift für Assyriologie. *Z. Bild. K.*: Zeitschrift für Bildende Kunst. *Z. Ethn.*: Zeitschrift für Ethnologie. *Z. Mün. Alt.*: Zeitschrift des Münchener Alterthumsvereins. *Z. Num.*: Zeitschrift für Numismatik.



AN ALTAR-PIECE BY GIROLAMO DA CREMONA (AT VITERBO)

Plate made in 1898

AN ALTAR-PIECE BY GIROLAMO DA CREMONA

PLATE II

IN the good old days when genius was in fashion, a work of art not authenticated by documents was invariably ascribed to the greatest master whose style it was thought to resemble. And now that some of us are beginning to return to the opinion, certainly far more attractive and quite as tenable, that in the work of art at least, genius is, after all, everything,—now that we have made the complete round, we meet at the opposite end the good folk who are for the first time hearing of environment, historical methods, importance of local phenomena, and all the rest of the late M. Taine's retail counter. The enigmatic work of art suddenly has ceased to be a masterpiece by Leonardo or Michelangelo, Raphael or Giorgione, Mantegna or Giambellini, and become a most interesting specimen by the local painter whose name Signor So-and-So, parish-inspector of antiquities, with the aid of Canonico So-and-So, who has a turn for old parchment, has unearthed as the indubitable author of a faded and appalling fresco in the sacristy of the local collegiate church.

Until the other day, a fascinating altar-piece in the cathedral of Viterbo used to be pointed out to you by a friendly canon as a most unquestionable work by Andrea Mantegna. Now it is no longer by Mantegna, but, of course,—how could it for so long remain unrecognized?—by the local genius, Lorenzo di Viterbo.

But the old-fashioned criticism had used its eyes better than the new, and, though wrong, was not at all so far wrong as

the new. Lorenzo di Viterbo was indeed capable of a work in quality no less than this, but he happens to have had nothing to do with it. The altar-piece is in fact Mantegnesque.

And now let me describe the picture (PLATE II). On a low, round pedestal stands Christ blessing with one hand, while the other is held in protection over the portrait bust of an old bishop who appears in profile, as large as life, at the bottom of the altar-piece. To the right and left of Christ stand the Baptist and the Evangelist, and between them and Christ you see the figures of St. Leonard and of a monastic saint whom I cannot identify. The upper part of the panel is decorated with a hanging lamp, chains of beads and balls, and fruit. Christ has a very high forehead, with bright auburn hair falling in curls down to his shoulders. A white mantle wraps him about, leaving visible his right shoulder, covered with a richly embroidered tunic. The Baptist has curly, reddish hair, and wears a red mantle over a tunic of mauve. The Evangelist has an aureole of yellow hair, wears a pink mantle and an embroidered tunic. The figures are over-tall, but hold themselves proudly. The faces have great beauty, even inspiration. The whites of the eyes are rather prominent and bluish. The general tone is very brilliant. On the pedestal there is an inscription which reads: SALVATOR MUNDI SALVA NOS. MCCCCLXXII.

The painter of this altar-piece, whoever he was, either enjoyed the acquaintance of the young Mantegna, or shared in the latter's novitiate at Padua. The picture clearly reveals as much. To begin with, the hanging lamp, beads, and fruit are a species of decoration almost confined to the Padua-Ferrara-Venetian painters usually termed "Squarcioneschi." The figures are over-tall, as in the earlier work, at least, of all those masters who felt the influence of Jacopo Bellini. The feeling for form is considerable, but the artist shares in the mannerisms as well as in the dryness of the Squarcioneschi. Compare the legs of the Baptist here, their absurdly curved knees, and their calves, with the legs of Mantegna's Baptist in his

St. Zeno altar-piece at Verona (Alinari, 13543), of Bonsignori's St. Cristopher in his Polyptych at SS. Giovanni e Paolo in Venice (Alinari, 13699), or of Bernardo Parenzano's figures in the picture of the Doria Gallery in Rome, representing a saint giving alms (Braun, Rome, 141). You will not fail to note the kind of resemblance which occurs among kindred only. The draperies have their own tale to tell. The heavily embroidered stuffs are treated in a way to remind us of Gentile Bellini in his youth, of the young Carpaccio, and, above all, of the gorgeous Crivelli. In general character, the folds have the Squarcionesque peculiarity of giving way to a passion for calligraphic flourishes while studiously seeking to reveal the forms underneath. Even Mantegna's draperies, as a glance at his earliest works, such as, for instance, the Eremitani frescoes, and his latest, "The Triumph of Scipio" (at the National Gallery), will persuade one, are at no time free from this awkward compromise between pure form, on the one hand, and, on the other, pure decoration. In our painter, the contrast of the long, dry Squarcionesque form of the Christ, for example, clearly manifested, and of the swathing, swirling, eddying draperies which cover it, is so strong that there is no accounting for it except on the hypothesis that the author, even while painting an altar-piece, was held down by the habits of an art where calligraphy was more at home—by the habits of the illuminator.

The draperies are not the only feature in which, as it seems to me, the illuminator's hand betrays itself. The very bright color, the brilliant tone, are indications, no less significant, of this art. I would go even farther, and say that the scheme of color suggests close affinity with the school of Verona, and that something in the types, and even in the feeling, strengthens this suggestion.

A painter who was also an illuminator, showing clear marks of affinity with the schools of both Padua and Verona—of course it must be Liberale, who, as everybody knows, worked for years at a place so near Viterbo as Monte Oliveto Maggiore.

Yes, indeed! And when you look closer, see how much of Liberale and his pupil Caroto the heads of Christ and of the Evangelist remind you, how singularly like Liberale's are the folds of the draperies, particularly of this same Evangelist. Then, how odd! but this very arrangement of the group occurs in a picture by Liberale—the altar-piece in San Fermo, at Verona. It has been photographed by Lotze. There you have St. Anthony standing on a round pedestal, to his right and left on either side a bishop, and between his shoulders and those of the bishops on either side the head of a saint. In fact, the identical composition.

All this is very true, and it does in a wonderful way prove that the Viterbo altar-piece is by a North Italian akin to the masters of Padua and Verona; but Liberale, in spite of strong affinities to him, he was not. Liberale's ideals in art were never so serious; he never approached Mantegna so closely as does the figure of the Baptist in the picture before us. Not only in his intention, but in his feeling does Liberale seem to be different from the painter of the Viterbo altar-piece, who had a subtler sense of beauty, and a deeper feeling for the significance of his subject. I will not go to the length of declaring that as interpretation the Christ here is successful. To my knowledge there is no satisfactory representation of Christ. But the face in this picture has at least a power of appeal, a something refined, something far from the ordinary, an infinite capacity for ecstasy. It shows a serious attempt on the part of the artist to think out the problem of what the face of the Christ must be like. The other faces are scarcely less ecstatic and expressive. Then the donor is among the greatest achievements in portraiture up to that date. It reminds one of Fra Filippo's own portrait in the Coronation of the Virgin, now in the Florence Academy, but the Viterbese bishop is a vastly superior presentation, both as form and feeling.

Now all this was out of Liberale's reach. And when we descend to more obvious considerations we are equally obliged to reject the attribution to Liberale. The forms are not his.

We have here neither his characteristic hand nor his ear. The drapery bears the strongest resemblance to Liberale, but is far less jagged, pointed, and crisp. Moreover, the author of the Viterbo altar-piece had a greater mastery over line, to which he knew how to give something, at least, of Mantegna's, or even Crivelli's inevitableness. Liberale's line is always more or less slovenly.

As we now stand, then, the Viterbo altar-piece is neither by Mantegna nor by Liberale. Its author was probably an illuminator who studied both at Padua and Verona. As an artist he reveals a talent inferior certainly to Mantegna's, but not to Liberale's, and scarcely to the talent of any other of his contemporaries not of the first rank. Perhaps he would stand least out of place alongside of — let me say — Ercole Roberti. Clearly he was no Central Italian, and the attribution to Lorenzo di Viterbo is sheer nonsense.

So much the careful consideration of the picture has revealed to us, and there, but for one fortunate fact, we should stop. This fact happens to be the existence of works by the same hand, — works this time perfectly authenticated with regard to authorship. These are a large number of illuminations, most of which are now in the cathedral of Siena; the author is Girolamo da Cremona.

Of this artist almost nothing has hitherto been known. Apparently he was only an illuminator, and it is certain that he worked in Siena, off and on, from 1467 to 1475,¹ and that in 1472 he did some illuminations for Monte Oliveto Maggiore.² That Girolamo was more than a mere illuminator was first suspected by Mr. William Rankin, who recognized his hand in a "Nativity" of the Jarves Collection (No. 55) at Yale College (Fig. 1).³ Unfortunately I am acquainted with this work in the photograph only, which Mr. Rankin was obliging enough to send me. Judging from this, — and it happens to be adequate, — Mr. Rankin's attribution is so satisfactory that for those who

¹ Vasari, *Le Monnier*, VI, 182.

² Vasari, *Sansoni*, IV, 584.

³ *American Journal of Archaeology*, First Series, X, p. 149.

know Girolamo da Cremona, an attempt to prove that this interesting little picture was by him would be like telling the clock by algebra. To others I recommend a comparison of the two



FIGURE 1. — THE NATIVITY.

“Nativities” found among the Sienese illuminations (Lombardi, 210, 219). This “Nativity,” however, is too close in shape to the miniatures to increase greatly our estimate of Girolamo da

Cremona, or to enlarge our acquaintance with his artistic personality. The Viterbo altar-piece, on the other hand, is so majestic a work, reveals, as we have seen, a painter of such high talent, that if I can establish that Girolamo was its author, I shall have proved also that beside being one of the greatest Italian illuminators, he holds his own among the worthier Italian painters.

To describe in detail Girolamo's miniatures is not to my purpose, but a few words regarding their style and peculiarities will certainly not be out of place here. They have of course the brilliancy of all illuminations, and something of the garishness peculiar to the Veronese craftsmen. As compared with Liberale's work they betray no greater mastery over form, indeed a mastery at times not so complete, but greater interest in form as a problem. They show but a languid interest in *genre*; on the other hand, their author cared very much to get the utmost expression out of the various figures he tried to depict. I would refer to the "Christ weeping over Jerusalem" (Lombardi, 152), with its tenderness and pathos; to the two versions of the "Vision of Ezekiel," with their apocalyptic ecstasy (Lombardi, 146, 147); to the even more apocalyptic figure of the white-stoled angel with his mantle fluttering wildly about him as he stands on the rock, *tuba mirum spargens sonum* (Lombardi, 87; Fig. 2); or to such tenderer moods as we see in the "Three Virgin Martyrs" (Lombardi, 190; Fig. 3), or the "Assumption of the Virgin" (Lombardi, 173). All in all, a profounder personality, a subtler artist, reveals himself here than in any of Liberale's miniatures. That the estimate is so usually reversed seems due chiefly to the incubus of famous names and the written words, both of which make it so hard to look at anything whatever with one's own eyes, to feel with one's own heart.

Girolamo's closest affinities, as we discover them in these same illuminations, are with Liberale, and in matters more essential, with Mantegna and the Squarcioneschi. The latter relationship would, by the way, account for his greater interest

in form. Look at the "Nativity" (Lombardi, 219). The kneeling Virgin and the child are not only Squarcionesque in general, but prove clearly that Girolamo was acquainted with Mantegna's "Nativity" (last heard of as in the collection of T. Boughton Knight, Esq.). The feeling for line, where it is at its best, is strongly Mantegnesque, even Crivellesque, and



FIGURE 2.—ANGEL OF THE RESURRECTION.

the landscape has an equally Squarcionesque character, modified somewhat, it is true, by the scale of the illuminator's art.

The character of Girolamo da Cremona, then, as deduced from his authenticated works, corresponds to a remarkable degree with that of the painter of the Viterbo altar-piece. His works and this reveal an identical spirit, an identical purpose, and an identical training. The difference is in the quality, a

difference such as there must be between illumination and serious painting,—but to this point I shall return later. Nor is there anything in the outer circumstances of the Viterbo altar-piece that would prevent its being by Girolamo. It is dated 1472, and in that year Girolamo left Siena for a while to take Liberale's place at Monte Oliveto Maggiore. The distance between this place and Viterbo, both practically on the



FIGURE 3. — THE THREE VIRGIN MARTYRS.

high road to Rome, is so slight that Girolamo could very well have gone from the one to the other in a day.

Thus there is every probability that Girolamo da Cremona was the author of the Viterbo picture. It now behooves us to see whether a minute examination of diverse significant peculiarities will turn this strong probability into certainty.

Let us begin with the types in the picture, and first of all

with the head of Christ. It is very long, with an exceptionally high forehead. We find these peculiarities strikingly exemplified in the illuminations, particularly where Christ is represented: "Christ addressing the kneeling apostles" (Lombardi, 77; Fig. 4); "Christ healing a leper" (Lombardi, 216);



FIGURE 4. — CHRIST ADDRESSING THE KNEELING APOSTLES.

"Christ exorcising the evil spirit from a Demoniac" (Lombardi, 197). In all these there is not only great identity in ideal and feeling, but in the peculiarities mentioned. They occur elsewhere as well: for example, in one of the "Three Virgin Martyrs" (Fig. 3); in a face seen over

Christ's shoulder in the "Marriage of Cana." The other types are not so easily matched, but the Baptist has a decided and aquiline nose, which was a favorite of Girolamo's, and may be seen in many of his illuminations. To mention a



FIGURE 5.—THE ASCENSION.

few examples taken at random: the apostle on the extreme right in the "Ascension" (Lombardi, 193); an "Apostle striding forward" (Lombardi, 206); "a Sacrifice according to Jewish Rite" (Lombardi, 204); the "Descent of the Holy Spirit" (Lombardi, 214).

In the illuminations as well as in the picture certain figures are out of all proportion tall. Good examples may be seen in the "Annunciation" (Lombardi, 220); in the "Ascension" (Lombardi, 193); in the "Angel of the Resurrection" (Fig. 2); and in the "Assumption" (Lombardi, 173).

A striking peculiarity in the picture is the drawing of the legs, exaggerating the mannerisms of all the Squarcioneschi, and in the figure of the Evangelist, so absurdly out of drawing. We shall not fail to find this matched again and again in the miniatures. But one or two examples must suffice: the Striding Apostle's right leg has the identical curve; an absurd instance is the Christ in the "Healing of the Demoniac" (Lombardi, 197).

Characteristic to a degree even greater than any of the peculiarities already mentioned, are the ears, the hands, and the draperies. In the illuminations, owing no doubt to the more calligraphic tendencies of this art, the ear tends to have no marked character, although in so far as it has it at all, the form agrees with the ears in the picture. Let me refer to the "Almsgiving" (Lombardi, 198) as an example. But a more striking identity than exists between the ear of the Donor in the Viterbo picture and the ear of St. Joseph in the Yale College "Nativity" there could not well be. It is, moreover, so very peculiar that to the student who knows just how to use such evidence, the identity in authorship of these two works is put beyond all doubt—and, as we have seen already, the "Nativity" is too obviously by Girolamo da Cremona to need demonstration.

The hands in the picture are badly drawn; so are they in the illuminations, and in both they have the same shapes and the same faults. Christ blesses with a gesture almost identical with the one in "His blessing the wine at Cana" (Lombardi, 218). Both His blessing and His protecting hands are paralleled by the hands of God the Father in "Ezekiel's Vision" (Lombardi, 147). The right hand of the Evangelist, appearing from under his cloak, has the shape and movement of

Christ's hand in the illumination representing him as addressing the Kneeling Apostles. The most singular hand of all is St. Leonard's. It runs out into an endless toothpick where the little finger ought to be. Now, we find frequently approaches to this monstrosity in the miniatures, but I shall cite only one example, — one of perfect identity, — the left hand of St. Jerome in the illumination wherein we see this saint and St. Anthony conversing (Lombardi, 201). Now, a peculiarity so singular as this is not likely to occur in two different artists having in common so many other characteristics as have the authors of the Sienese illuminations and of the Viterbo picture. They must have been painted by the same person.

The most striking oddity in the Viterbo picture I still have to speak of — the draperies. They have already been described as swirling and eddying. On the figure of Christ they assume the fantastic shapes of blown glass, of vitreous eddies sucked into vitreous whirlpools. The draperies of the other figures tend to take the same shape, particularly on the figure of the Baptist. Those of the Evangelist, on the other hand, are more usual, more like *Liberale's*. Now we shall not find in *Girolamo's* illuminations draperies with quite the vitreous texture that they have in the picture, yet the resemblance is remarkably close. Look at the angel with the trumpet to which I already have referred several times. Look at his long tunic. Its folds swirl into eddies and are sucked up or down into little whirlpools very much as we have observed in the picture. In the "Three Virgin Martyrs," on the other hand, the figure on the right has draperies which even exaggerate the vitreous, tormented effect of the folds in the altar-piece. Perhaps the most striking resemblance of all in this peculiarity will be found in the mantle of Christ where He is represented as addressing the Kneeling Apostles.

I would now point out one or two resemblances between draperies of a less singular kind. All the *Squarcioneschi* tended to make the stuffs worn by their figures drag between the feet, but seldom, if ever, in a painting, have I seen this

tendency carried to such an extreme as in the draperies of Christ in the Viterbo picture. This extreme is paralleled, if not surpassed, in Girolamo's miniature of the Striding Apostle (Lombardi, 206). The Evangelist's draperies catch on the leg in two or three places, while clinging to the rest almost as close as tights. This again is a Squarcionesque mannerism, but what is so curious here in the Evangelist is that beside pulling on the leg and clinging to it, the drapery by some miracle manages to blow free to the side. Just this singularity we find again and again in Girolamo's illuminations, and a good instance is found in the "Two Apostles" (Lombardi, 212). One more point of resemblance remains to be noted. The Baptist's girdle is knotted and the ends left hanging or caught up, exactly and precisely as in the girdle of "King David" among Girolamo's illuminations (Lombardi, 194).

It may now be urged, —

"True, you have proved that the Viterbo altar-piece is certainly by a North Italian miniaturist who was also a painter. You are right in declaring that this painter was not Liberale. You also have succeeded in establishing a singularly close resemblance in spirit, style, and in all significant mannerisms between the picture in question and Girolamo da Cremona's illuminations. But," the objector will continue, "there surely remains a something not yet satisfactory."

A difference does, in fact, remain, a difference in quality, in artistic intention, yet by no means not to be bridged. Even in the miniatures the quality as an average is very high, and in the figure of the angel reaches the height of the picture. But surely, illumination was one thing and painting another. An artist who practised both, if talented, surely would have taken painting as a much more serious matter, and having an altar-piece to do would exert himself as he would rarely in the pettier art, manifesting a talent surprising to such as know him in this latter phase only. Let us take a case beyond denial. Liberale's miniatures are charming and delightful, but who would deny the gulf between them and such more serious

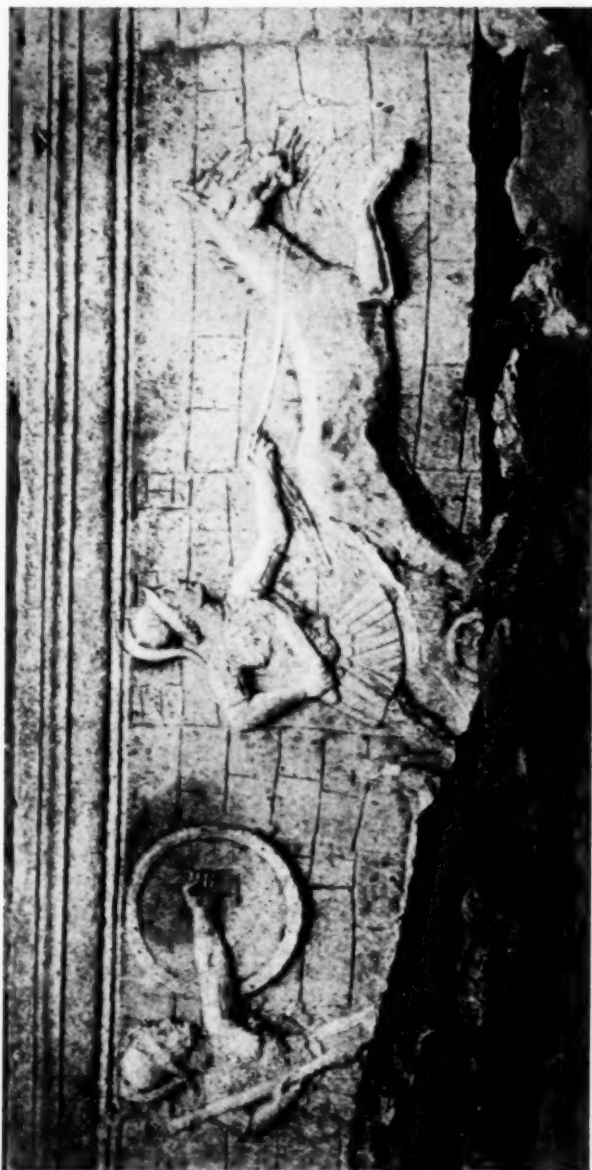
works as his St. Sebastians in Milan and in Berlin, his *Pietà* at Munich, or his "Death of Dido" in London? Now there surely is no greater difference in quality between Girolamo's illuminations and the Viterbo picture.

An interesting question suggests itself. Between Girolamo da Cremona as revealed in his illuminations, and as further revealed in the fascinating splendor of the Viterbo altar-piece, and Liberale of Verona, there certainly must have existed a band of connection. One must have had an influence on the other. Now who was the giver, and who the receiver? That is a question the full answer to which we doubtless shall find in Dr. J. P. Richter's long-promised work on the painters of Verona. I would meanwhile say that it must be by no means taken for granted that Liberale necessarily was the giver.

In 1472, the date on Girolamo da Cremona's altar-piece at Viterbo, Liberale was only one and twenty years old. For at least six years he had been in Tuscany. He thus had left his Veronese home when he was fifteen or little more. His miniatures reveal a sturdy, gifted personality, but no trace of direct intercourse with the Squarcioneschi is visible. How old Girolamo was at this same date—1472—is to me, at least, unknown. Judging from the maturity of the work, I should suspect him to have been nearer thirty than twenty—at all events older than Liberale. His intercourse with the Squarcioneschi is patent and must have been direct; moreover, it seems to me that he was particularly impressed by Mantegna's frescoes in the Eremitani at Padua, and by the same master's altar-piece in St. Zeno's, at Verona. As these were done before 1460, and as these are the works Girolamo retained most in his mind, it may indicate either that leaving this region for Tuscany at so early a date he saw none of Mantegna's later works, or that, being at the most sensitive age at about 1460 he was most impressed by what he saw at that time. Even on this later hypothesis, Girolamo could not have been born much later than, let us say, 1442,—which would make him nearly ten years older than Liberale.

If he was so much older than Liberale and as an artist not inferior, and if he possessed the valued Paduan science, which Liberale certainly had not brought with him to Tuscany, then I should scarcely hesitate to believe that Liberale owed much to Girolamo da Cremona.

BERNHARD BERENSON.



AN ACHILLES RELIEF AT ACHOURIA

AN ACHILLES RELIEF AT ACHOURIA

[PLATE III]

ON PLATE III is reproduced a relief at present preserved in the small village of Achouria, near the site of ancient Tegea in Arcadia. The relief was found near the church of Palaio-Episkopi. It was first seen by Conze and Michaelis in the course of their travels in Greece in 1860, and is mentioned by them very briefly in the report of their journey published in the *Annali dell' Istituto di Corrispondenza Archeologica* for the year following.¹ Since that time no further account of the relief has appeared. In 1889, when the French were excavating at Tegea, M. Gustave Fougères induced the owner of the relief to remove it from the position where he found it,² so that at present it is standing in the courtyard of the owner's house propped up against the house wall.

The relief is of marble, originally white but now gray from the exposure to which the stone has been subjected. It is 1.95 m. long on top, and 0.72 m. wide at the widest part, and its thickness at the top is 0.125 m. The upper portion of the slab upon which a moulding is cut is uninjured, but the lower

¹ Vol. XXXIII (1861), p. 31. Cf. Pl. B. 2.

² M. Fougères writes me that when he first saw it the relief was hidden under a heap of manure in a stable, and that it was only by assuring the owner that it should not be taken away that he was able to have it removed. The peasants of Achouria are particularly jealous of the monuments among them, and will on no condition allow them to be removed. In the neighboring village of Piali an attempt has been made to start a small museum, and many of the things found at Tegea have been collected there, but the people of Achouria insist upon retaining their antiquities in their own possession.

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part is broken to a greater or less extent its entire length. The outline of the moulding, which has a width of 0.16 m., may be seen from the accompanying drawing (Fig. 1). Below



FIGURE 1.—PROFILE
OF MOULDING OF
ACHILLES RELIEF.

the moulding come the figures of the relief, Achilles driving his chariot round the walls of Troy with the body of Hector tied by the heels to the chariot. Achilles, facing to the right, is represented as a beardless youth, standing with left foot advanced in a chariot. He wears, pushed back on his head, a helmet the crest of which projects into the moulding above it, and a suit of scale armor with leather flap below reaching nearly to the knee. In his right hand he holds a short, broad sword with a sharp point, and in his outstretched left hand the reins of his horses. The chariot in which he is standing is partially broken off, but the greater part of the box and half of one wheel remains. It is by far too small for the figure in it. The horses drawing the chariot are going at full speed. Only two horses are clearly represented, but an additional hoof and what appears to be the nose of a third horse seem to indicate that the artist wished to represent a chariot drawn by four horses. Back of the chariot are the two feet and part of the legs of a figure which was lying on its back but is now broken off. This undoubtedly was intended for Hector tied by the heels to Achilles's chariot. Behind the chariot at the left is the standing figure of a warrior moving toward the right. He is represented as a bearded man older than Achilles. He, too, wears, pushed back on his head, a helmet, with a crest partially cut off by the moulding, and armor of the same pattern as that of Achilles. His helmet resembles the Corinthian style of helmet, but has a band passing under the chin. On his outstretched left arm he bears a circular shield which he holds by means of a strap on the inside. In his right hand he holds a short spear with the point turned towards the ground. He wears on his left side a sword, of which the hilt alone is visible. In the background is a wall, doubtless

intended for the wall of Troy, with two towers, one back of Achilles and the other at the extreme right of the slab.

The date of the relief cannot be uncertain. The general character of the work, its crudity and lack of proportion, stamp it at once as a product of late Roman times.¹

Two questions at once suggest themselves in connection with this relief: first, the identity of the standing warrior, and, second, the use to which the slab was put. Both of these questions can be answered with some degree of certainty. In the account of the death of Hector and the dishonor done his body in the *Iliad*,² no mention is made of any other warrior than Achilles. Consequently, it might be supposed that the sculptor here did not intend to represent any particular hero. But this is hardly likely if we follow the analogy of the vases, where the names are often added, as an aid to the identification of the figures. Two men appear to be associated with Achilles in the dragging of Hector on the vases. One is his charioteer, Automedon, and the other is Odysseus. The figure on the relief is certainly not intended for the charioteer. He is a warrior fully armed for battle, and quite independent of the chariot, and is very different from the figures of Automedon as they appear on the vases. Odysseus we find represented in connection with this scene on a black-figured amphora reproduced by Gerhard.³ On the right, standing near the funeral mound of Patroclus, is Achilles, looking down at the dead body of Hector, which is attached by the feet to a four-horse chariot. In the chariot stands the charioteer, facing whom is a winged goddess. Above the funeral mound is the spirit of Patroclus, a small armed figure, while to the left, in front of the horses, is a warrior with helmet, shield, and greaves, a

¹ Scale armor of different designs was used by Roman soldiers at different periods. A suit similar to that of the Achouria relief appears on a Roman gravestone, now in Vienna, illustrating the equipment of a centurion. The stone dates from the first century of our era. Cf. Baumeister, *Denk.* III. p. 2061, fig. 2276.

² *Il.* X 395 ff.; also *Ω* 14 ff.

³ *Auserl. Griech. Vasenbilder*, vol. III. pl. excix; also text, pp. 104-106.

sword, and perhaps a spear. Beside him is his name, ΟΥΣΤΕΥ, or Odysseus. This figure corresponds very well with the warrior on the relief, and suggests that the sculptor intended his figure, too, for Odysseus. That Odysseus should be chosen to accompany Achilles in this scene is most natural because of the part he played in the Trojan war and in subsequent story; and furthermore he is mentioned in the *Iliad*¹ among the chiefs who are with Achilles previous to his arming for the combat with Hector.

The second question—the purpose for which the slab was used—cannot be answered with absolute certainty. The moulding at the top and the fact that the slab is entirely broken across the bottom at once suggest the idea that the relief is the sculptured side of a sarcophagus. This view is further strengthened by the fact that a projecting ridge has been left along the top of the slab on the inside (see Fig. 1), which suggests that the top was so cut in order to keep the cover of the sarcophagus in place. On the other hand, the sculptured reliefs on other sarcophagi are usually crowded with a number of figures even when they exhibit the same subject, and this relief seems to require something more to make the picture complete. So that it might be regarded as one of a series of reliefs decorating the base of some monument. The view first advanced, however, namely, that it was part of a sarcophagus, seems the more probable of the two.

The subject of the relief is a common one in Greek art, appearing on sarcophagi, vases, gems, terra-cotta lamps, and elsewhere. Overbeck in his *Bildwerke zum Thebischen und Troischen Heldenkries*,² has collected all the representations of the scene known to him when he published his work. To these may be added the following not included in Overbeck's list:

- (1) A sarcophagus in the Louvre.³
- (2) A sarcophagus in the British Museum from Hierapytna in Crete.⁴

¹ T 310.

² Text, p. 453 ff.; pl. xix, nos. 5-12.

³ Benndorf, *Wiener Vorlegeblätter*, Serie B, Taf. vii, 2 b.

⁴ *Ibid.*, Serie C, Taf. xi, 2 b.

(3) Fragment of the front of a sarcophagus in Ince Blundell Hall, Lancashire, England.¹

(4) A *tensa* in Rome. On this bronze *tensa*, or sacred chariot, the scene occurs three times, in all three cases being exactly alike.²

(5) An amphora in the museum at Naples.³

(6) A terra-cotta slab from Syracuse at Canterbury. This contains an exact copy of the part of the reliefs on the Ara Casali, representing the dragging of Hector by Achilles. The slab is believed to be a modern forgery.⁴

Besides the above, additional references may be given for two monuments only briefly mentioned by Overbeck: a relief now in Woburn Abbey, but formerly built into a gate at Ephesus;⁵ and part of the cover of a sarcophagus at Oxford.⁶

Of all the monuments upon which the dragging of Hector's body by Achilles is represented, both those mentioned above and those in Overbeck's list, the only one known to have been found in Greece proper is the relief from Achouria. The others come from Asia Minor, Crete, Sicily, and Italy. This is surprising inasmuch as Achilles was the great hero of Greece and was worshipped as such especially in the Peloponnesus (Paus. III, 20, 8; III, 24, 5; cf. also III, 19, 11). The fact seems to be established, however, that in Roman times, at any rate, this scene was more popular in other parts of the ancient world than in Greece proper.

Baumeister in his *Denkmäler* (p. 735) has raised the question as to whether or not the various representations of the dragging of Hector which we have go back to a common original, and is inclined to think that they do. If that is the case, however, the difference in detail in the various examples is too great to admit of their being copies. It is perhaps not improbable that the dragging of Batis at Gaza by Alexander,

¹ Michaelis, *Ancient Marbles in Great Britain*, p. 392, no. 279.

² *Bull. della Com. Arch. di Roma*, 1877, p. 119, pls. xi-xv.

³ Heydemann, *Die Vasensammlungen des Mus. Naz. zu Neapel*, p. 579, no. 3254.

⁴ Michaelis, *op. cit.*, p. 276, no. 155.

⁵ Choiseul Gouffier, *La Grèce Pit.*, vol. I, pl. 121; Michaelis, *op. cit.*, p. 750, no. iv.

⁶ Benndorf, *op. cit.* Serie C, Taf. xi, 3; Michaelis, *op. cit.* p. 566, no. 111.

in imitation of Achilles, legendary though this may be, may have influenced some sculptor or painter of repute to reproduce the scene in the *Iliad*, and if that is the case, no doubt such a work would have considerable influence on minor artists of a later time. But if there ever was such a work, we have no literary evidence for it, and its existence must remain pure hypothesis.

WILLIAM N. BATES.

AN ARCHAEOLOGICAL STUDY OF THE *ANTIGONE*
OF EURIPIDES

THE story of Antigone was unquestionably known and told before the time of the play of Sophocles, but it was by this poet cast into its final form; for despite the succeeding *Antigones* (among which in ancient times we may mention those of Euripides and Accius) the Sophoclean Antigone has remained preëminently the Antigone of the Greeks, the Romans, and all modern peoples. The heroine herself holds her exalted position in the world's literature through the famous tragedy of the masterful Sophocles, so that wherever in modern art or letters one comes across the faithful daughter of Oedipus, she is referred to or thought of as being in relations assigned her by this poet. So far as is known, Euripides alone among Greek writers ventured to compete with Sophocles¹ in dealing with this member of the house of Labdacus. His play was probably poorly received; he did not at any rate succeed in dislodging the Sophoclean heroine from the hearts of the Greeks.

Now it is a strange fact that, notwithstanding the great popularity of the *Antigone* of Sophocles, no Sophoclean Antigone exists in extant Greek art, so far as the monuments are known.² The Antigone groups on the "Megarian bowls" are well known to have been taken directly from the *Phoenissae* of

¹ That the *Antigone* of Sophocles was brought out before the *Antigone* of Euripides is a safe inference from Soph. *Ant.* 563 as compared with Eur. *Ant.* Fr. 106. See below, p. 187, note.

² This subject is discussed in the writer's *Greek Tragedy in the Light of Vase Paintings*, pp. 75 ff.

Euripides; ¹ these little monuments are, however, from the middle of the third century B.C. It is doubtful whether the picture mentioned by Philostratus ² was more than an *imago* — a picture existing only in the fancy of the writer. Earlier than the “bowls” are the vase-paintings from Lower Italy, on which Antigone is represented in a tragedy of somewhat more than passing interest. Since we know for a certainty that Euripides wielded an influence far greater than that of any other poet over the artists of the two or three centuries following his time, we are tempted to inquire into the nature of his *Antigone* and to test that with these vases from Magna Graecia; the frequency with which Euripidean situations appear on the several classes of monuments found on Greek and Latin soil is nothing short of extraordinary, and without allowing this fact to warp our judgment in the consideration of the Antigone vase-paintings, we cannot but hold in mind the unique position occupied by Euripides during the period to which these vases belong.

In the following pages I shall attempt to show that the vase-paintings in question are not only based upon the *Antigone* of Euripides, as contrasted with a post-Euripidean poet, but that they also furnish the most considerable and valuable data for obtaining a notion of the nature of this play itself. Before examining these monuments it will be well to review all the obtainable literary evidence touching the Euripidean *Antigone*.

The words of Aristophanes, the grammarian, in the argument to Soph. *Ant.* run thus: *κεῖται ἡ μυθοποιία καὶ παρὰ Εὐριπίδῃ ἐν ᾿Αντιγόῃ· πλὴν ἐκεῖ φωραθείσα μετὰ τοῦ Αἴμονος διδῶται πρὸς γάμου κοινωνίαν καὶ τέκνον τίττει τὸν Μαίονα*,³ and the Scholiast

¹ Brit. Mus., Vase Cat. vol. IV, G. 104; pub. *ibid.*, pl. 16, and in *Greek Tragedy in the Light of Vase Paintings*, p. 174; cf. latter work, pp. 171 ff. and *Class. Rev.* 1894, p. 325. The fragment which is best known, having been discovered earliest, is also in the Brit. Mus., Cat. vol. IV, G. 1051; published in *Wiener Vorlegeblätter*, 1889, pl. 9, 13; Robert, *Homerische Becher*, p. 59; the author's work quoted above, p. 177. Cf. Murray in *Class. Rev.* 1888, p. 328.

² *Imagines*, II, 29.

³ Nauck's emendation for the manuscript reading *Μαίονα*.

on Soph. *Ant.* v. 135 adds: ὅτι διαφέρει τῆς Εὐριπίδου Ἀντιγόνης αὕτη ὅτι φωραθείσα ἐκείνη διὰ τὸν Αἴμονος ἔρωτα πρὸς γάμον, ἐνταῦθα δὲ τοῦναντίον. It is clear that the scholiast followed Aristophanes closely, for he has all but taken the exact words of the latter. Since, therefore, we possess not two independent authorities, but one, we may undertake a closer examination of the grammarian's remark. It begins with the oft-recurring expression κείται κ.τ.λ.;¹ then the point is made that the story was treated differently by Euripides and Sophocles, and some of these features are mentioned: in the first place, Euripides allows Haemon to be with Antigone at the burial of Polynices; secondly, the two are married; and lastly, they have a son whose name is Maeon. Surely this is a violent alteration of the Sophoclean *dénouement*, where the heroine is unattended at the burial and where Haemon and she die a miserable death ununited in marriage. If Aristophanes has given here the main points of difference between the two plays, — that is, their action, — we are to believe that where Sophocles ends the tragedy with the death of the lovers, Euripides solves all the trouble by their marriage. Is it, however, probable that Euripides would have merely followed Sophocles to the *finale* and then at this point have added the marriage as the close of the tragedy? Would the captive transgressors have been thus introduced, reconciled to the king, and received into the royal palace? This were indeed a loud farce, worse than comedy, and could have been tolerated in no Greek theatre. No intervention of a *deus ex machina* could have rendered such an outcome endurable. This has been in the past, nevertheless, the prevalent interpretation of Euripides' *Antigone*, and even scholars of the present day blindly follow Aristophanes and credit Euripides with the authorship of such a comico-tragical play. The fact emphasized by the grammarian and the scholiast is the marriage of Haemon and Antigone, but it will be seen on examination of the fragments below that

¹ Cf. the arguments to Eur. *Bacch.*, Soph. *Philoc.*, Aesch. *Prom.* and *Eumen.*, all of which are ascribed to Aristophanes.

the play itself could not have been made up of events such as Aristophanes names. The mere mention of Maeon suggests a situation that Aristophanes leaves undiscussed. The whole question resolves itself into the following: if the plays of Sophocles and Euripides differed from each other in the *finale* alone, the former allowing the lovers to die, the latter celebrating their marriage, Aristophanes was not at liberty to go further and name the offspring of this union as *another distinction between the two plays*; and, secondly, if the son Maeon was a part of the action in the play, the lovers must have been married years before, and this fact would prove that Aristophanes' lines are concerned with events that preceded the play.¹ The latter will be seen to be the natural conclusion; the grammarian has simply turned aside here to remark on incidents that Euripides recognized in his work, though not as any part of the action. It is more than probable that the words of Aristophanes referred to the story in the prologue, by which device Euripides nearly always prepared his hearers for the forms of the myths he was to follow. However this may be, it must not be urged that Aristophanes has given the key to Euripides' *Antigone*; possibly he has not furnished even a clew as to the centre of interest in the tragedy. One has to look elsewhere for the nature of the work.²

Let us now examine the few fragments of the *Antigone* that have reached us. The following have been collected by Nauck³ and are here given with his numbering and in his order:

157. ἦν Οἰδίπους τὸ πρῶτον εὐδαίμων ἀνὴρ.
158. εἴτ' ἐγένετ' αὖθις ἀθλιώτατος βροτῶν.
159. χρυσέωντον ἀσπίδα τὰν Καπανεώς.
160. νέοι νέοισι συννοσοῦσι τὰφανῇ.

¹ Klügmann in *Annali dell' Inst.* 1876, p. 180, had reached the same conclusion: *Le parole de Aristofane si riferiscono alla generazione di un figlio e non alla solennità del matrimonio.*

² Cf. Ribbeck, *Römische Tragödie*, p. 486, note 4, where my position is anticipated.

³ *Tragicorum Graecorum Fragmenta*, 2d ed., pp. 405 ff.

161. ἤρων · τὸ μαίνεσθαι δ' ἄρ' ἦν ἔρως βροτοῖς.
162. ἀνδρὸς δ' ὀρώντος εἰς Κύπριν νεανίου
ἀφύλακτος ἢ τήρησις, ὥς κὰν φαῦλος ἦ
τᾷλλ', εἰς ἔρωτα πᾶς ἀνὴρ σοφώτερος ·
ἦν δ' ἂν προσῆται Κύπρις, ἥδιστον λαβεῖν.
163. ἀνδρὸς φίλου δὲ χρυσὸς ἀμαθίας μέτα
ἄχρηστος, εἰ μὴ κἀρετὴν ἔχων τύχοι.
164. ἄριστον ἀνδρὶ κτῆμα συμπαθὲς γυνή.
165. ἄκουσον · οὐ γὰρ οἱ κακῶς πεπραγότες
σὺν ταῖς τύχαισι τοὺς λόγους ἀπώλεσαν.
166. τὸ μῶρον αὐτῷ τοῦ πατρὸς νόσημ' ἔνι ·
φιλεῖ γὰρ οὕτως ἐκ κακῶν εἶναι κακοῦς.¹
167. ἢ γὰρ δόκησις πατράσι παῖδας εἰκέναι
τὰ πολλὰ ταύτῃ γίγνεται τέκνα πέρι.
168. ὀνόματι μεμπτὸν τὸ νόθον, ἢ φύσις δ' ἴση.
169. . . ἐπ' ἄκραν ἤκομεν γραμμὴν κακῶν.
170. οὐκ ἔστι Πειθοῦς ἱερὸν ἄλλο πλὴν λόγος,
καὶ βωμὸς αὐτῆς ἔστ' ἐν ἀνθρώπου φύσει.
171. δεῖ τοῖσι πολλοῖς τὸν τύραννον ἀνδάνειν.
172. οὐτ' εἰκὸς ἄρχειν οὔτε χρῆν' ἄνεν νόμου
τύραννον εἶναι · μωρία δὲ καὶ θέλειν
ὅς τῶν ὁμοίων βούλεται κρατεῖν μόνος.
173. οἰκεῖος ἀνθρώποισι γίγνεσθαι φιλεῖ
πόλεμος ἐν ἀστοῖς, ἦν διχוסτατῇ πόλις.
174. [μὴ οὖν ἔθελε λυπεῖν σαντὸν ἐξειδὼς ὅτι
πολλάκι τὸ λυποῦν ὕστερον χαρὰν ἄγει
καὶ τὸ κακὸν ἀγαθοῦ γίγνεται παραίτιον.]
175. ὅστις δὲ πρὸς τὸ πίπτειν εὐλόφως φέρει,
τὸν δαίμον' οὗτος ἥσσόν ἐστιν ἄθλιος.

¹ Probably in this fragment, as Schneidewin has suggested, Euripides is deliberately criticising the view of Sophocles as expressed in the *Ant.* 563 f., οὐδ' ὅτι ἂν βλάβστη μένει | νοῦτι τοῖς κακῶι πράσσουσιν ἀλλ' ἐξίσταται.

176. θάνατος γὰρ ἀνθρώποισι νεικέων τέλος
 ἔχει· μαθεῖν δὲ πᾶσιν ἔστιν εὐμαρές.
 τίς γὰρ πετραῖον σκόπελον οὐτάζων δορὶ
 ὀδύναισι δώσει; τίς δ' ἀτιμάζων νέκυς,
 εἰ μὴδὲν αἰσθάνοιντο τῶν παθημάτων;
177. ὦ παῖ Διώνης, ὡς ἔφης μέγας θεός,
 Διόνυσε, θνητοῖς τ' οὐδαμῶς ὑποστατός.
178. *Schol. Eur. Phoen.* v. 1031: τὴν Σφίγγα ὁ Διόνυσος ἔπεμψε τοῖς Θεβαίοις, is given by Nauck as probably taken from the *Antigone*. *Schol. Eur. Phoen.* 934, ἀλλαχοῦ δὲ φησὶ ταῦτα ὑπὸ Διονύσου πεπονθέναι τὴν πόλιν has also been referred to the same source.

Besides these fragments, nos. 212, 213, 214, 215, 216, and 853 (Nauck) are held by Wecklein to be parts of the *Antigone*,¹ but the reading in all cases, except in nos. 213 and 215, seems sound, and we are in the domain of pure conjecture in assigning them to this play; in the two instances the double reading *Antigone* and *Antiope* renders the source questionable. The sentiments expressed in the latter fragments, however, as well as in many of those quoted above (nos. 157–178), are of a general nature and might occur in any Greek tragedy without in the least determining the character of the whole. The point in a large number of fragments is commonly mere sentiment, and to build theories of reconstruction on such is vain.

A casual reading of these fragments reveals the fact that a large proportion of them is concerned with love and marriage (cf. nos. 161, 162, 164), while another set (cf. nos. 160, 166, 167, 168) furnishes the hint that we have to do not only with lovers but with lovers clandestinely married, and, so long since, that they have a son. As to the *dramatis personae* and their respective parts, little need be said; opinions will vary concerning the appropriateness of this or that expression as placed in the mouth of Haemon, Antigone, or Creon. Cer-

¹ *Sitzungsberichte der Bayrischer Akad. philos.-philol. Cl.* 1878, vol. 2, pp. 186 ff.

tainty is not attainable in the case of all, but no. 166 is almost without doubt the words of the king, who addresses the chorus, and emphasizes the foolhardy stiff-neckedness of Haemon that manifests itself in the son Maeon—τὸ μῶρον αὐτῷ¹ τοῦ πατρὸς νόσημ' ἐνι. This expression prepares us for that which follows, and points directly to the last words of Aristophanes' statement. The most important line of all is no. 168; it is, in a way, the key to the whole situation, for at this point the king makes the discovery that his son has wedded the transgressor of the royal edict, and, quite unknown to his father, has begotten a son; the latter is forthwith identified by the enraged Creon, who gives vent to his displeasure through the expression νόθος. We are, therefore, on decidedly different ground from that in any other version of the story. The pronounced religious and ethical tenor of Sophocles has been abandoned, and the everyday, matter-of-fact Euripides has dealt somewhat severely with the ideal heroine of the earlier master. Euripides has cast everything to serve better his delineation of πάθος,—the centre of interest with him is no longer the burial of Polynices and its religious significance; he has hit upon another time where the passion of a day could play—where features of daily life might be represented—where he might show 'men as they are.'

One other point in the fragments demands careful consideration, viz. ὁ παῖ Διῶνυς κ.τ.λ. of no. 177. These verses are not in themselves important, but the great mass of criticism for the reconstruction of the play has centred about this fragment. Boeckh² was the first to construe the reading as meaning Dionysus, and referring to the god's appearance as *deus ex machina*. This view has been widely shared by subsequent

¹ The arbitrary alteration of αὐτῷ to αὐτῇ (i.e. Ἀντιγόνη) suggested by Süvern, *Abhandlungen der Berliner Akad.* 1824, p. 32, has been accepted by all who deny Maeon a place in the play. Süvern derived his notion of the play from Aristophanes, and with the fixed idea that it was simply the *Antigone* of Sophocles with a happy ending, he, of course, refused offspring a place in the story.

² *Abhandlungen der Berliner Akad.* 1824, p. 84.

scholars.¹ It is maintained that Euripides particularly needed a mediator in bringing about a successful issue of the dilemma in which the lovers were placed, and our poet is well known to have had recourse to such an invention in other plays; in the *Antigone*, therefore, which was for Boeckh little more than a *Liebelei*, Dionysus was held to be the *deus ex machina*, and no. 177 was pointed to in support of the theory. Welcker, although taking a very different notion of the play from his predecessors, could not rid himself of Dionysus in this rôle; this is the more remarkable since Welcker had to make room for Dionysus in addition to Heracles. Clearly nothing in these verses requires us to believe that Dionysus actually appeared in the play; some one addresses this god, but more cannot be obtained from the lines, and there is absolutely no ground for the conclusion that Dionysus played the part of *deus ex machina*. Without some weightier argument this demand cannot be considered reasonable; and we may seek another solution of the problem.²

We may now leave the unsatisfactory record of the fragments for what seems further direct evidence for the tragedy. Hyginus, *Fabula* 72, gives the following story: "*Creon Menoecei filius edixit ne quis Polynicem aut qui una venerunt sepulturae traderet, quod patriam oppugnatum venerint. Antigona soror et Argia conjunx clam noctu Polynicis corpus sublatum in eadem pyra qua Eteocles sepultus est imposuerunt. quae cum a custodibus deprehensae essent, Argia profugit, Antigona ad regem producta. ille eam Haemoni, cujus sponsa fuerat, dedit interficiendam. Haemon amore captus patris imperium neglexit et Antigona ad pastores demandavit e mentitusque est se eam interfecisse. QVAE CVM FILIAM PROCREASSET ET IS AD PVBEREM AETATEM VENISSET, THEBAS AD LVDS VENIT. HVNC CREON REX, quod*

¹ Cf. Stüvern, *loc. cit.*; Welcker, *Griech. Trag.* II, pp. 503 ff.; Heydemann, *Über eine nacheuripideische Tragödie*; Wecklein, *loc. cit.*

² Max Mayer, *De Euripidis mythopoeia*, p. 75, would refer these verses to the *Antiope*, and thus cut the Gordian knot; *ἐκ Ἀντιόργης* and *ἐν Ἀντιόργῃ* are somewhat easily confused (cf. nos. 106, 214, 216), but it is not necessary to go to such length, for *ὁ καὶ Διόνῳ* need not disturb us, as we shall see later.

ex draconteo genere omnes in corpore insigne habebant, AGNOVIT. CVM HERCVLES PRO HAEMONE DEPRECARETVR VT EI IGNO- SCERET, NON IMPETRAVIT. Haemon se et Antigonam conjugem interfecit. at Creon Megaram filiam suam Herculi dedit in conjugium: ex qua nati sunt Therimachus et Diopithes."

Welcker based his theory of the *Antigone* on this *fabula*. Indeed Hyginus has long passed as the best authority on many of the lost tragedies of Greece and Rome; but of late years the work of Hyginus and his tribe has been more carefully analyzed, and much that passed for serious groundwork of tragedies has been proved to be the work of busy *mythographi*. In the *fabula* quoted above, there is much that indicates a series of accretions. Argia (in connection with the house of Oedipus) is mentioned first by late writers, as Apollodorus, Diodorus, and the scholiasts.¹ The occurrence of her name seems to stamp this story as being an elaboration, and yet Welcker was so enthralled by the authority of Hyginus that he called Argia *die Erfindung eines Tragikers*.² Then again, at the last, at *Creon Megaram, etc.*, is, it appears to me, a bit of learning intended to display proper names and family pedigrees. The intimate relation between Heracles and Creon in the main part of the story was not lacking in suggestiveness, and a writer of school-books easily grasped the point of adding the family history of Heracles and Megara. I am convinced that neither Argia nor Megara had anything to do with the myth in its earlier form. The part in small capitals comprises what I am inclined to call the gist of the whole matter. The story centres very plainly about the *son*, and in this regard it is in harmony with the fragments. Haemon and Antigone are thought of as being present; Heracles, as *deus ex machina*, appears with Creon. This places us one step further ahead in the play than it was possible to reach in a study of the fragments, between which and Hyginus there is a rather close agreement. It may be noted that Heracles is a fit intercessor, for Thebes could always share with Argos the glory of being

¹ Roscher's *Lexikon*, s.v. Argia, 4.

² *Op. cit.* II, p. 569.

his home; though Heracles became the hero of the Dorians, the Thebans never forgot that he was born in Thebes,¹ and in this city, even as late as in the time of Pausanias, the foundations of the house where he was born were pointed out, as were also the graves of his children; then, too, here was a Heracleum, of which the pediment groups, made by Praxiteles, illustrated the twelve labors of Heracles. Not only was there an intimate sympathy between Thebes and Creon on the one hand, and Heracles on the other, such as would account for the latter's appearance in a Theban tragedy, but there was furthermore the special interest that Euripides felt in Heracles, for it was to this poet that the latter owed his introduction into tragedy; one recalls the part Heracles plays in the *Alcestis*; and again there is a fresh interest which his earthly career assumes for us in the *Heraclidae*. But Euripides placed the hero forever outside the burlesque in tragedy when he delivered the final chapter of his life in the *Heracles*. No one who knows Euripides will fail to note his preference for Heracles over other heroes. His appearance in the *Antigone* is, therefore, a characteristic stroke.²

At this point we turn to the vases mentioned above as being evidence for Antigone in tragedy. The monuments tell their story distinctly and without interpolation.

The first vase is an Apulian amphora in the Museo-Jatta.³ The scene (Fig. 1) represents a building on four Ionic columns, dividing the picture into two parts; inside this stands Heracles (ΗΡΑΚΛΗΣ) *en face*, with his weight on his left leg; he wears the lion skin as a chlamys over the shoulders, and rests his

¹ Cf. *Il. T* 99, and Paus. IX, 11.

² Cf. Wilamowitz von Moellendorff, *Euripides Herakles*, 1st ed., I, p. 269 ff., 329 f., 374 ff.

³ No. 423, published by Heydemann, *Über eine nacheuripideische Tragödie*, Berlin, 1869, and in *Arch. Ztg.* 1870, pl. 40, 2; *Mon. d. Inst.* X, pls. 26, 27; Rayet and Collignon, *Histoire de la céramique grecque*, pl. 12; Baumeister's *Denkmäler*, I, no. 88; *Wiener Vorlegeblätter*, 1889, pl. 9, 14. Discussed by Heydemann, *op. cit.*; Klügmann, *Annali d. Inst.* 1876, pp. 174 ff.; Vogel, *Scenen euripideischer Trag. in griech. Vasengemälden*, pp. 50 ff.; Rayet and Collignon, *op. cit.* pp. 308 f.

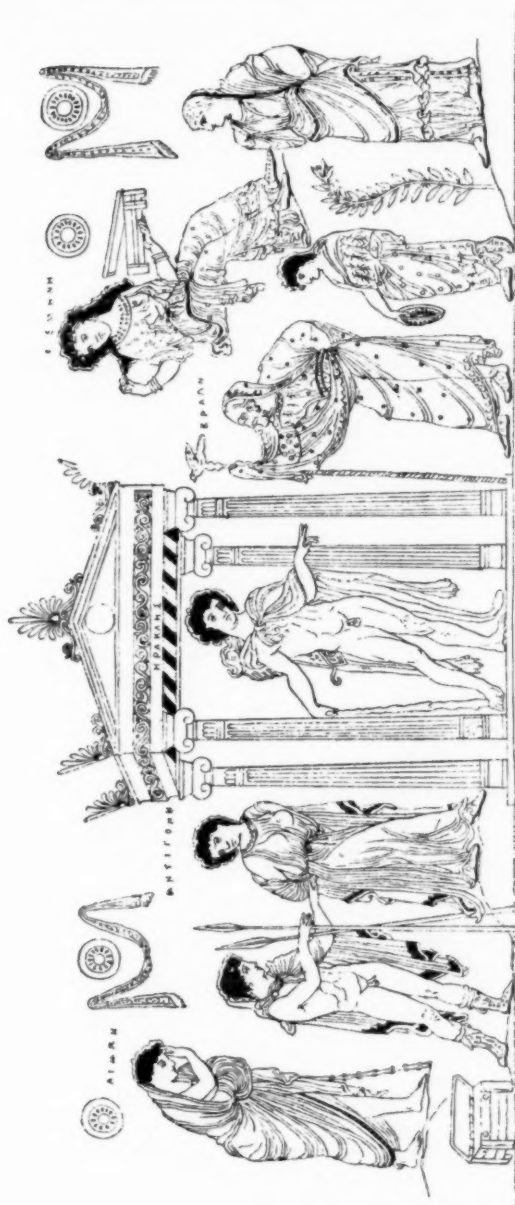


FIGURE 1.—THE ANTIGONE OF EURIPIDES (Apulian Amphora in the Museo-Latta).

right hand upon his club, while he points to the left with his other hand; his face is slightly turned towards Creon (ΚΡΑΩΝ),¹ who stands, stooping, his right hand on his sceptre and his left placed on his side, with his eyes fixed on Heracles. The king is bearded and wears boots and a richly embroidered, theatrical dress, quite in the manner of a stage figure; the whole carriage and pose speak of the theatre.² Behind, in a similar garb, is a youth with a metal cylix in the right hand. Still to the right, on a higher *terrain*, stands an elderly female figure, also facing the central scene; she wears a long chiton with over-garment, and a corner is drawn up over the back of the head; this is held by the right hand, while she watches sympathetically the events before her. The left hand of all three figures is disposed of in one and the same manner, *i.e.* placed on the back over the hips. On a *terrain* above the boy, Ismene (ΙΣΜΗΝΗ) sits to the right, but turns her face down towards the middle scene. She is dressed in long chiton, shoes, bracelets, double necklace, and holds an open box in her left hand and a corner of her shawl in the right. On the left of the house Antigone (ΑΝΤΙΓΟΝΗ), with long chiton, mantle, shoes, and necklace, stands a little bowed, with her hands fastened behind her back. Her face is turned to the *doryphoros*, who stands at the left, and seems to have recently arrived with his prisoner. He wears a chlamys and high boots, and carries the usual spears. Behind, on a higher *terrain*, turned to the right, Haemon (ΑΙΜΩΝ) rests on his stick, quite wrapped up in a large himation. He leans his head upon his right hand. The attitude is plainly that of a mourner. Below his feet is an open box.

¹ No doubt an error of the artist for ΚΡΕΩΝ.

² Creon is strikingly like Nestor on an Apulian amphora in Berlin, no. 3289 in Furtwängler's catalogue; published in *Revue archéologique*, 1845, pl. 40. The position of the hands and feet tally precisely; there is the same theatrical costume, but somewhat more elegant on Creon, who also leans on a finer sceptre. The general style of the vases is the same, and the identity of these two figures, except for their names, can hardly be the result of accident. Both vases seem to belong to the same Apulian artist, or at least to the same studio.

It will be observed that Creon, Heracles, Antigone, and Haemon are denoted by inscriptions, and likewise Ismene, although her part seems to be a very indifferent one. Her position is that of the spectator that one is continually meeting on this class of vases. Who the boy and matron on the right are is left at present to conjecture.

The second vase (Fig. 2) is an Apulian amphora from Ceglie, now in Berlin.¹ Heydemann was the first to recognize this painting as being a variation of the scene on the Jatta vase. Creon sits to the left upon a richly cut *thopónos*, and rests his left hand upon a sceptre behind the seat; his right hand holds a corner of his mantle; his dress is the long chiton with cross-bands and sleeves. Before him, separated however by a small tree, Heracles, with lion skin and club, stands in much the same position as in Fig. 1. A youth in long himation stands, *en face*, behind Heracles, but with eyes directed towards the king. Following is Antigone, who is conducted hither by a *doryphoros*; the latter holds the end of the rope that pinions her arms behind her. Antigone wears the plain chiton and a veil, and the *doryphoros* is clad—as he usually is on Lower Italy vases—with a chlamys over the shoulders; he carries two spears and a sword. Behind Creon is another *doryphoros* with a wreath, spears, and a sword; a tree separates him from Haemon, who, *en face*, nude except for the chlamys, leans on a staff under the left arm, and drops his head pitifully to one side, placing his right hand upon it. On the wall hang a shield, pilos, petasos, sword, and pair of greaves.

There can be little question that the same literary source is the basis of both these paintings. The artists exercised their freedom in arranging the figures; but who would take serious issue with the painter for placing Haemon on Creon's side in Fig. 2? Then there is the youth, whose identity is not yet determined, appearing in Fig. 1 on the king's side, and in

¹ Cat. no. 3240; published in Gerhard's *Apulische Vasenbilder*, pl. 11; *Arch. Ztg.* 1870, pl. 40, 1; *Wiener Vorlegeblätter*, 1880, pl. 9, 12. Cf. Heydemann, *op. cit.*, and Vogel, *op. cit.* p. 55.

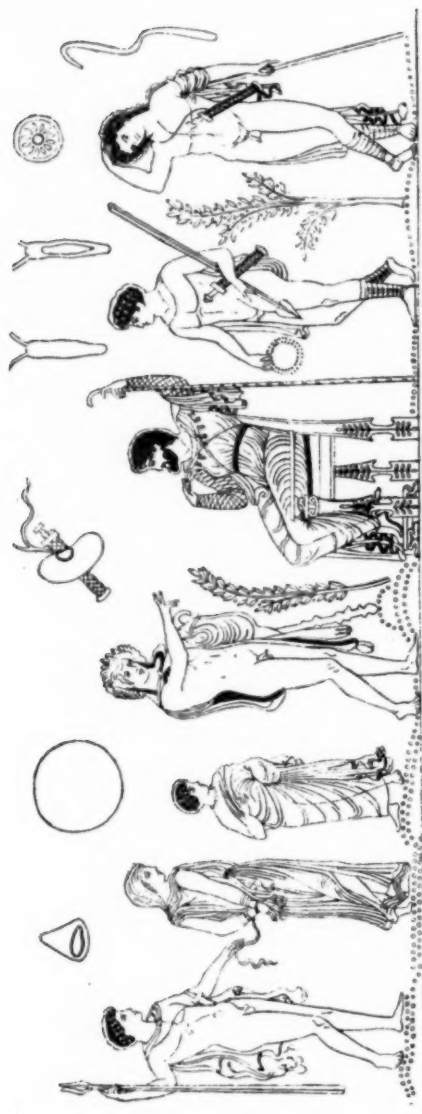


FIGURE 2.—THE ANTIGONE OF EURIPIDES (*Apulian Amphora in Berlin*).

Fig. 2 he is allied with Antigone. If he is Maeon, as some believe, there is good reason for his associating with his mother as in Fig. 2. In Fig. 1 we are a little surprised to see him as a sort of attendant to Creon. In spite of these minor variations, however, the main scene is practically the same in both, and it matters indeed very little whether secondary figures have been interposed or not. We have here, as it seems to me, the moment when Heracles appears before Creon to intercede for Antigone, who has been ordered before the enraged ruler.

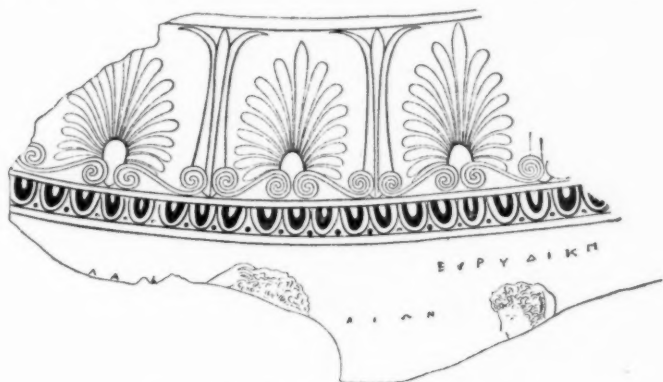


FIGURE 3.—THE ANTIGONE OF EURIPIDES.
(Fragment of Apulian Amphora in Karlsruhe.)

Where Haemon or Maeon belong is quite of minor importance; the vase-painters cannot be called to account as mere illustrators.

We have to discuss, finally, a fragment of an amphora (Fig. 3) of unknown provenience, but at all events Apulian in technique, now in Karlsruhe.¹ On the right is the head of a female figure with traces of a veil, ΕΡΡΥΔΙΚΗ, incised. One

¹ Winnefeld's *Beschreibung der Vasensammlung in Karlsruhe*, pp. 62 f. Published in *Wiener Vorlegeblätter*, ser. E, pl. 6, 3; *Arch. Ztg.* 1884, pl. 10, b; *Jahrbuch des Instituts*, 1889, pl. 7; *Aus der Anomia*, p. 149; Harrison, *Monuments of Athens*, p. cxlviii. Cf. Hartwig in *Arch. Ztg.* 1884, p. 206; Fränkel, *ibid.* 1885, pp. 71 f., and Winckler in *Aus der Anomia*, pp. 149 ff.

may compare the head with that of the female on the right in Fig. 1. To the left is the top of another head, with a hand clutching the hair, in the manner of Haemon on Fig. 2. Between these two heads is the inscription ΑΙΩΝ, incised. This has been held by Hauser and Winckler to be a misreading for ΑΙ[Μ]ΩΝ, while it is affirmed by Hartwig, Fränkel, Schumacher, and Lückenbach that there is absolutely no trace of a letter Μ, and, since the letters are scratched in, there is no possibility of any letter having disappeared. The word has therefore been considered complete by these scholars, and has been taken as indicating a personification of Aeon, otherwise unheard of. This theory goes in common with the one that the fragment is to be considered, together with fragment *a* of *Arch. Ztg.* 1884, pl. 19, as a part of a large under-world vase. Winckler¹ has shown this view to be untenable. So far from belonging to the same side of one and the same vase, our fragment must be assigned to the *reverse* of an amphora. This leaves us free to interpret the fragment by itself. It seems very probable, indeed, that we have here a fragment of another Antigone scene as in Figs. 1 and 2. Inscriptional evidence is therefore at hand for naming the female in Fig. 1 Eurydice. As regards ΑΙΩΝ and its significance, it appears to me that we shall come near to the truth if we read ΜΑΙΩΝ, and refer the name to the boy standing before Eurydice, as in Fig. 1. Although no trace of the figure is left, the shorter stature of the boy could easily be placed at that distance below the name. As to the trustworthiness of an inscription because *incised*, it is hardly necessary to remark that nearly every lapidary inscription furnishes examples of the omission of letters even in the commonest words, where the same is simply due to the stone-cutter's indifference towards his work. And we are not any more bound to construe his heterogeneous forms and expressions as authentic and reliable Greek because they must of necessity be as originally written. But I shall confine myself to instances on vases of Lower Italy to prove that

¹ *Op. cit.*

such inscriptions may be quite as unreliable as the perishable, painted inscriptions. We must not look upon an inscription as absolutely correct because it is cut in the clay. As an example that is well known, I take the Altamura-Naples amphora,¹ on which *the inscriptions without exception are scratched in.*² A single glance at this vase is sufficient to convince one of the unintelligibility that may attach to this class of inscriptions. Scraps of names that defy interpretation are put down in apparent good faith by the artists. Will the scholars who hold fast to ΑΙΩΝ as intelligible and good Greek, because incised, also stand by ΝΑΝ for the figure just above Sisyphus? Have we here another personification? And wherefore the futile efforts to read ΜΑΝΙΑ or ΑΝΑΓΚΗ where this kind of inscription means reliability? The artist knew what he was about, and wrote what he needed, if one is to trust the forms distinctly readable. A second instance of this same thing is the inscription which stands above the Erinyes on the left from Orpheus, where ΟΙΝΑΙ was written for ΓΟΙΝΑΙ. One would expect at least the first letter of the name to be correctly written, but not even that seemed to trouble the consciences of these artists who attempted to write simple words. It will not answer to point to the regularity and correctness of *Eurydice* upon our fragment, and to argue that the other inscriptions on the same ought to be held as equally trustworthy. That sense and nonsense, correctness and incorrectness, may be found on one and the same vase is sufficiently borne out by the Altamura amphora. The person who was careful enough to write ΟΡΦΕΥΞ, ΜΕΓΑΡΑ, and ΑΙΑΚΟΞ, so plainly, showed the possible extreme of incoherent scribbling in naming the other figures. We are required, therefore, to interpret ΑΙΩΝ as though it were painted on. Is it intelligible? Every one admits the difficulties the word presents as it now stands, and I

¹ Cat. no. 3222², and *Wiener Vorlegeblätter*, ser. E, pl. 2.

² This point was overlooked by Heydemann, but is stated by Studniczka in a special report to Winckler; vid. the latter's *Die Unterwelt-Darstellungen*, p. 20, note 2.

feel that the correct reading is M]AION, although there is no room for M; I do not believe the artist attempted to write it; the letter was left out precisely as was P in P]OINAL, cited above. The inscription on the left of Haemon is too fragmentary to be restored. The usual reading AAI[OX is scarcely worth considering. What could the ghost of Laius be doing before Creon and Antigone? Furthermore, as Schumacher asserts,¹ the letter read I stands too slanting for an *iota*. I do not attempt to rewrite the word, but am, nevertheless, convinced that the figure to which the name applied was that of AIMON.

My conclusion is that this fragment was part of a vase having an Antigone scene, similar to those in Figs. 1 and 2, and that we have here inscriptional evidence for Eurydice and Maeon.

Turning now to a comparison of the results obtained from the discussion (1) of the fragments of the *Antigone*; (2) of Hyginus *Fab.* 72; and (3) of the vase-paintings, we are impressed, in the first place, by the striking and close agreement between the two latter. The son of Haemon and Antigone has taken part in the games, and has been recognized by Creon as being of the blood of Cadmus, *hunc Creon . . . agnovit*. The king is enraged at this flagrant insult upon his house, and proceeds, in the spirit that characterizes him in the *Antigone* of Sophocles, to deal out a heartless sentence upon the transgressors. He orders Antigone to be brought before him. As would naturally be expected, Haemon appears likewise, and is represented in Fig. 1 in a striking attitude. Sentence has probably passed the lips of Creon, when Heracles appears as *deus ex machina* to plead for leniency; *Cum Heracles pro Haemone deprecaretur ut ei ignosceret*. This is the moment which the vases represent. Furthermore, as has been already shown, Fragments 166-168 are ample proof that in the lost tragedy of Euripides the *dénouement* was helped along by the presence of the son Maeon. This, therefore, affords us the necessary clew, and the details added by Hyginus and the vase-

¹ *Jahrb. d. Arch. Inst.*, 1889, p. 228.

painters enable us not only to base the vases on Euripides, but also in a greater degree to restore the outline of his *Antigone*.

Maeon's part in the play it is not possible to determine. He may have entered as a *mutus*, like Medea's children; a boy *ad puberem aetatis* could not have held a rôle in the theatre of the time of Euripides.

The marked unity of design in all the paintings, taken together with the literary evidence, seems to point conclusively to Euripidean influence in the former; and when one remembers the phenomenal place held by this poet in the period to which the vases belong, — how Euripides' popularity had made him more the people's poet than was any other of the Greeks, — it seems to me that such an *Antigone* as he wrote would have superseded all others in the estimation of the artists.

If my position be correct, Aristophanes is no authority for the *Antigone*, but only for events antecedent to the play.¹

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¹ Rayet and Collignon, *op. cit.* p. 304, hold the scene in Fig. 1 to be based on the *Antigone* of Euripides.

American School
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THE PUPUS TORQUATIANUS INSCRIPTION

PALAEOGRAPHICAL NOTES

IN the Galleria Lapidaria of the Vatican, near the centre of section XVII, is to be found the following inscription: ¹

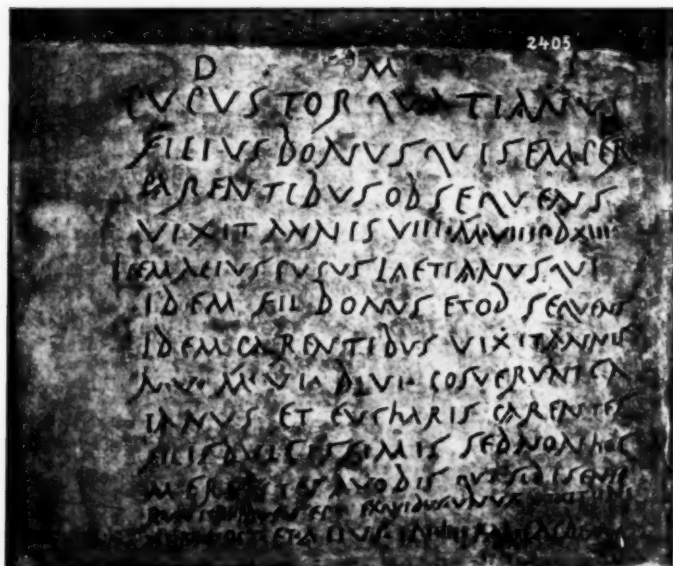


FIGURE 1. — THE PUPUS TORQUATIANUS INSCRIPTION.

We may transcribe and translate it thus: ²

¹ The inscription was published, with such accuracy as was then possible, in 1795, by Gaetano Marini, *Atti Arcali*, p. 263.

² The references, which must prove unsatisfactory to any one seeking more than the barest passing comments, are: *Corpus Inscriptionum Latinarum*, 27556;

American Journal of Archaeology, Second Series, *Journal of the Archaeological Institute of America*, Vol. III (1899), Nos. 2, 3,

D(is) M(anibus) S(acrum)

Pupus Torquatianus | filius bonus qui semper | parentibus obsequens |
vixit annis VIII, m̄(ensibus) VIII, d(iebus) XIII; | item alius pupus
(Pupus¹) Laetianus qui | idem fil(ius) bonus et obsequens | idem parenti-
bus vixit annis | n(umero) V, m̄(ensibus) VI, d(iebus) VI; posuerunt
Ga | ianus et Eucharis parentes | filis dulcissimis sed non hoc | merentes
a vobis qui sibi senserunt III idus Sept(embres), ex quibus unus vixit
in | XI kal(endas) Oct(obres) et alius in III kal(endas) easdem.

¹ DEDICATED TO THE SOULS OF THE DEPARTED

¹ (A) Boy² Torquatianus, a good son who always lived in obedience to his parents, died at the age of eight years, nine months, and thirteen days; also another Boy² Laetianus, who, like his brother, was a good son and likewise lived in obedience to his parents, died at the age of five years, six months, and six days. This stone was put up by Gaianus and Eucharis, the parents to their dearly beloved sons, but not deserving this³ of you, who fell sick⁴ on the eleventh of September, one of whom lived until the twenty-first of September, and the other until the twenty-ninth of the same month.⁵

Orelli-Henzen, *Inscriptiones Latinae*, 2719; Hübner, *Exempla Scripturae Epigraphicae Latinae*, 1169, three lines given reduced to one-fourth the original size; Cagnat, *Cours d'Épigraphie latine*, p. 47; Wilmann's, 2698, transcription in capitals without notes.

¹ The difficulty as to whether we should transcribe *pupus* or *Pupus* is not a small one. There are two clearly established uses of the word, — one as a praenomen, the other as a substantive, "a child." Vide Cagnat, 45-47; Hübner, *Handbuch*, 654-655; Michel, *Du droit de la cité romaine*, p. 142; Schmidt, in the *Philolog. Anzeiger*, 1887, holds that it is an everyday term applied to children, "boy" or "child," and so came to find a place in the epitaphs of young children. It is strange that Cagnat, after saying on the subject of *Pupus*, p. 47, "Pourtant ce mot *Pupus* n'est point véritablement un prénom, et, ce qui le prouve nettement, c'est qu'on le trouve appliqué à de jeunes esclaves morts en bas âge; or les esclaves ne portent jamais de prénoms, etc.," and after saying that "Ici *Pupus* [with a capital] est bien véritablement un nom commun, puisqu'il est précédé d'un adjectif," then proceeds to transcribe our inscription with a capital P in *Pupus*. This, however, is probably a mere typographical error. It is worth noting that the grammatical argument from *alius Pupus* is not very strong in view of the general character of the inscription.

² The question of the translation of *Pupus* is really the same as that of the transcription, which has been taken up in the preceding note.

³ "Not deserving this of you," i.e., that you should die before your parents. This is one of the many references to the feeling on the part of the Romans that it was unnatural for the children to die before the parents.

⁴ "Qui sibi senserunt." This has been taken, as indeed the grammar would demand, to refer to the parents, "who became conscious of the illness settling on their children," but it must be taken, in violence to syntax, to refer to the children.

This inscription, with its *mélange* of forms, suggests at once the question of the relation of forms found in inscriptions to those found in manuscripts. In the case of the capital hand the closeness of this relation has always been emphasized; but in the case of other scripts both epigraphists and palaeographers have been slow to express definite conclusions. Thus, for instance, the use of the uncial in inscriptions had received no thorough investigation until recently taken up by Hübner. Thus, too, it is often forgotten that at least as early as the first century B.C. there had already appeared in literary works an intermingling with the monumental style of the so-called cursive that is so frequent in later non-monumental inscriptions. The fixing of a type of monumental script, like the fixing of a type for the best manuscript, was effected very early; but side by side with the formal types were to be found the various scripts of individual hands. The business man did not record his receipts from sales of grain in the same handwriting that the litterateur admired for his favorite poet; nor did the poor man, carving out with difficulty the epitaph of his son, vie in elaborate nicety with the professional worker in marble. And yet for the student of palaeography and epigraphy, as indeed for every student of ancient life, there is much of interest in the tablets of Caecilius Iucundus and the tombstone of Torquatianus and Laetianus.

This tombstone is manifestly the tribute of slave parents, and the epitaph is the work of an untrained hand. The stone is an inferior quality of marble, and small; it is 0.43 m. wide and 0.40 m. high. It was apparently not lined off, if we may judge from the irregularity of existing lines, nor does it show in any place the work of a regular stone-cutter. It was not even one of the stones that were kept for sale with the letters D.M. or D.M.S. already inscribed. The father of the children whose grave it marked had simply taken a cheap stone such as slaves could afford, and had inscribed, it is almost safe to say, with his own hand his children's epitaph in such letters as he could muster.

In this inscription we have to deal with an example of what is included under the rather elastic name of *scriptura vulgaris*. From this we may make no more definite inference than that it belongs to a large class of less formal and more careless inscriptions that existed beside the more elaborate monuments. Naturally we find, under this head, every stage of negligence and perversion, and it is a little satisfaction to know that the degree of badness does afford some indication of date. There can be no doubt that Hübner's ingenuity and painstaking study have enabled him to trace pretty accurately the chronological course of this sort of writing. On the other hand, I am compelled to emphasize the difficulty and danger that in many cases must attend the effort to put a particular inscription in its chronological place. It would be much less difficult if we could separate the writing of inscriptions from the handwriting of the day; and in many cases this separation is treated as made. There must be, and have been, very many cases in which a man wrote on stone much as he wrote on anything else, with only such differences as were implied by the difference of material. With this application of individual handwriting to inscriptions we have the introduction of a difficult element to which due consideration is seldom given. The present case I conceive to be very much in point. For Gaianus began to carve with a determined effort to be formal, as is shown by his initial *d*, and in some measure by the following *m* and *s*; but here he already gives way and lapses into forms more familiar to him or less difficult to carve.

This brings us to a consideration of the individual letters.¹

Of the sixteen *a*'s in the inscription twelve show the type *λ*, and four the type *λ*. The number of cases of the latter is large enough to show that the form is not due to mere careless omission of the middle stroke in this particular inscription, but to the existence of such a type. And indeed we have many

¹ For individual letters see: Hübner, *Exempla*, LIII-LXVII; Wattenbach, *Anleitung zur lateinischen Palaeographie*, 43-66; Zangemeister, *Tables*, in *C.I.L.* IV, at end.

examples of similar forms. Some of these are to be seen in more or less formal documents even of the early empire, although their occurrence may sometimes be due to carelessness of the stone-cutter. They occur frequently in the papyri of Herculaneum; and unquestionably belong to the *scriptura actuaria*. In the wax tablets of Pompeii we have the form λ — perhaps the curving representative of λ , or possibly of λ — which is far advanced towards the half uncial form λ . The type λ (λ λ) is the most common in the *scriptura vulgaris*, and needs no comment. It is of course merely the older form λ , with the middle stroke separated from the right stroke and placed between the two legs. There is no doubt that the two forms from which ours are descended were to be found even in republican times beside the regular monumental type λ .

The *b*'s, with the exception of those in *obsequens* of line 6 and *sibi* of line 11, are fairly uniform. The upper stroke to the left, which is more pronounced in some cases than others, for instance in the careful *b* of line 2, I take to be a trace of the vanishing upper curve of the capital letter. The *b*'s of *obsequens* in the sixth line and *sibi* in the eleventh look very much as if they were made by a single free-hand stroke, but, if I mistake not, the lower left-hand part is still made with a second stroke. Between all such forms and the minuscules of later handwriting there is no great gulf, for the only change would consist in making the letter with a single movement on more tractable material, and in finishing it in such a way as to afford an easy transition to the following letter of the line. The most interesting parallels to our *b*'s are to be found in the painted inscriptions on the walls of Pompeii.

The *c*'s are of interest only as showing in a striking manner the influence of material on form. It is safe to say that the rounded *c* was aimed at, and that the stone proved an effective obstacle to an unskilled hand. With *c* we may group *o*, *t*, and *x* as naturally offering fewer possibilities of serious divergence than most of the letters.

The *d* of the dedication and the *d* in *Idus* of line 12

stand out prominently from their fellows. The former is a carefully though faultily formed capital, and represents the most strenuous efforts on the part of the graver; the latter represents merely the possibilities of cursive crowding and carelessness on marble. The presence of the capital form with the others suggests the line of growth of the latter. From the capital *d*, as the result of a tendency to continue the curve of the concluding stroke beyond its junction with the perpendicular line, grew the *Đ* of the early *scriptura actuaria*; from this to the *d*'s before us is an easy step. Another feature of interest is the easy passage from such forms as these to the uncial *ð*. It involves only the rounding of the straight line, and the making of the whole with a single stroke. The Pompeian *graffiti* are exceedingly rich in variations of the letter *d*.

The first *e* of *semper* in line 2, the *e* of *parentibus* in line 3, and that of *et* in line 6, show forms which, though growing from a type employed first in painted inscriptions, are yet rather near to the rectilinearity which belongs so naturally to incisions in a hard substance. The careless omission of the lowest horizontal stroke leaves us a form of *e* that can easily be confused with the *f* of many inscriptions; and with these cases before us we shall not be at all surprised at such mistakes as *eidicis* for *fidelis*, which have attracted some attention.¹ The remaining forms show *e* with numerous and erratic variations due to stone and hand. Cagnat² points out that this form comes from the Greek, and is most frequently used in inscriptions of the third century A.D. What concerns us here, however, is that the maker of our inscription must have transferred his *e lunata* from some less untractable material. It is found in the older painted inscriptions of Pompeii and in the Herculanean papyri; and is already practically identical with the uncial *e*.

¹ Cf. 'L'Exposition de la Cour Coulaincourt,' *Revue Archéologique*, 1881, p. 239.

² *Op. cit.*, p. 14.

After what has been said of *e*, *f* may be treated very briefly. At the first glance it strikes the eye through its curving free-hand stroke, which at once suggests pencil or brush. Indeed, such forms as these make one incline very strongly to the view that the stone was first marked out in painted letters. This is opposed, however, by some of the harder rectilinear forms, by the general carelessness, and also by the crookedness of the lines; it seems hardly probable that the stone-cutter should have taken so much trouble and still have failed utterly in his allotment of space. I have yet to find in any inscription another *f* as flowing¹ as the first letter of our second line, and have been able to find its like only in manuscripts.

Our single *g* presents no peculiarity except the strong twist from the perpendicular. It belongs to the manuscript capital and uncial type



which is seen with only incidental changes in the cursive and vulgar. The monumental type *G* persists until late in the Empire on more formal inscriptions, but even here it begins to be replaced as early as the second century.

In the *h* of *hoc*, line 10, the palaeographer might very pardonably take delight. It is a beautiful little letter in very homely surroundings, but not marred, as is the *h* of *Eucharis*, by crowding. As early as the papyri of Herculaneum the form *h* presents itself, and this gradually passes into inscriptions. But there is nowhere a more beautiful example of an *h* of this kind than the one before us, which looks as if it might have been transferred from the careful handiwork of an able scribe. With this form we have practically reached the uncial, and are confronted again with the whole problem of the use of uncials in inscriptions. Space unfortunately forbids a

¹ Hübner's facsimile (1169) fails to bring out this feature.

discussion of this interesting question; I shall have to limit myself to a reference to an excellent monograph by M. Émile Chatelain,¹ and the remarks of Hübner.²

The letter *i* might have been classed with those which present few noteworthy variations, but we have here something of special interest. The initial *i*'s of lines 5, 6, and 7 are longer than usual. Of these the most striking is the first, which is almost certainly an example of the long letter at the beginning of a line or word.³ The case of the other two is less clear, but I fancy the same explanation is to be given. The references in the note will give a complete discussion of the general question involved.

The *k*'s of line 13 recall the forms of *k* in the Pompeian *graffiti*. The change from the capital is so easy as to require no comment.

In connection with the *l*'s we need note only the shortness of the horizontal stroke and the tendency to turn it downwards.

The *m* of the dedication shows no such striking variation from its fellows as was true of the *d*. The form throughout is so close to the rustic capitals as to mark the most careful cursive. The change from the capital to the best cursive was very simple. In the genuine older form all four strokes came down to the base line and made angles with it; then the second and third strokes were shortened, but as a sort of compensation the first stroke came to be often extended below the base line, as is seen in the case of our inscription. From this to the extreme cursive the course is not as long as it might seem, and it ran perhaps through forms like these, — *M M M' l'*, which may all be found in the *graffiti* of Pompeii. The apex over the *m* in lines 4 and 8 is worth noting as occurring where it can only be intended to indicate an abbreviation.⁴ We should expect that the initial letter of *manibus* would have

¹ *L'inscription du Moissonneur*. Paris, 1889.

² *Exempla*, XXVIII.

³ Cf. Christiansen, *De apicibus et i longis*, and Hübner, *Exempla*, LIX.

⁴ Cf. Christiansen, *De apicibus et i longis*, p. 18.

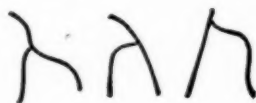
the same mark of abbreviation; but I do not fancy that any significance attaches to this except as to the lack of consistency on the part of the man who engraved the inscription. There is as yet no evidence to show that the abbreviation for *mensibus* had the apex more commonly than the abbreviation for *manibus*.

Here, as elsewhere, *n* is among the most conservative of letters. It runs to a few cursive extremes; but preserves its type very late. Even after *m* has been rounded off into an uncial form, *n* still holds out in sturdy angularity on both stone and paper. The tendency to curvature in the last stroke of the *n*'s from the seventh line on is entirely exceptional.

The *p*'s are perhaps the most puzzling letters on the stone. After the first one they seem to be twirled out, so to speak, with a single stroke in a manner quite unnatural on marble. One could easily understand their appearance from under a brush or even a pen, but I take it their appearance from beneath a chisel can only be explained in one way, and that is by supposing that the carver merely tried to make on the stone such letters as he was accustomed to write. Hübner¹ quotes these *p*'s to show that the *sculptura vulgaris quamvis negligens* preserved the open form of the *p*.

The peculiar *q*'s only suggest again that the distance between the strange letters of our inscription and the elaborate capital forms is not as great as it seems. When one finds even two intermediate forms, for example *Δ*, and the regular cursive *ϣ*, the distance is wonderfully shortened. The common cursive form does not often appear in inscriptions, and the present variation I have been able to match only in the *graffiti* of Pompeii.

The *r*'s, fantastic as they appear, have yet a position as medials between the capitals and the immense number of non-monumental forms such as,



¹ *Exempla*, LXIV.

etc. I forbear tracing in detail the changes which will probably suggest themselves. Here, again, the form can be explained only by the transference to stone of letters belonging to other material.

The *s* of the dedication is not as bad as the others, but it shows in a marked manner the neglect of monumental form on which I have commented. After such an *s* in the dedicatory line, one can hardly be surprised at the collection in line 12. If the first *s* were a good capital, this inscription would itself furnish an almost complete series to the extreme cursive.

The *u* is a little surprising in that it shows no sign of curvature. The full uncial form is extant in many of the carelessly written inscriptions of the second and third centuries of our era. Just how the engraver of our inscription came to retain an angular form I am not willing to surmise. If it has any significance for chronology, it would argue for an earlier date than Hübner assigns to this inscription.

This recalls the duty of attempting to date the inscription, at least approximately. I do not feel in a position to do so. Hübner says that it seems to belong to the third century, but I do not think he would insist on what he proffers as probable. As was said at the beginning, I think one element of difficulty in dating a vulgar inscription has not always received due weight, and I have no wish to run counter to my own view. I would say, however, with extreme diffidence, that to me there seems no serious objection to placing the inscription at about the middle of the second century after Christ. This earlier date would seem to be supported by the fact that cursive letters would appear in the work of a non-professional stone-cutter long before they would be found in that of a professional workman. Consequently a non-professional inscription showing cursive characteristics would, other things being equal, belong to an earlier period than a professional inscription with the same characteristics.

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THE THREE PRINCIPAL MANUSCRIPTS OF THE
FASTI OF OVID:

REGINENSIS 1709 (OR PETAVIANUS), VATICANUS 3262 (OR
URSINIANUS, AND MONACENSIS 8122 (OR MALLERSTOR-
FIENSIS N. 2)

THE undertaking of a new collation of these three manuscripts of the *Fasti* of Ovid was suggested by an article in the *Neue Jahrbücher für Philologie* (1895, pp. 563-567) by E. Samter, who drew attention to the fact that many readings, especially of the Ursinianus, were incorrectly given by Merkel, Krüger (in his Rostock dissertation of 1887), and other editors or text critics.

The Reginensis (A) contains books I-V, 24, and is written in the Carolingian script. It is assigned to the tenth century, and is certainly not earlier. It abounds in erasures and corrections, the majority of which have been made by a second hand, though some are apparently the work of the copyist himself. Merkel (in his editions of 1841, Berlin, and of 1851, Leipsic) gives this manuscript a preëminent place and follows it wherever it is possible. "Eximia eius est auctoritas," he writes, "nec nisi gravem ob causam deserenda." The same view is held by Riese (Leipsic, 1874) and by Krüger in the dissertation already referred to. On the other hand, Peter in his edition of 1873, and especially in the later editions of 1879 and 1889, is not inclined to consider it of such overwhelming importance, and frequently prefers the reading of M, D, or even of some of the inferior manuscripts. This too is the position of Davies, the editor of the text in Postgate's *Corpus*, and of Cornali in his edition (Turin, 1897).

American Journal of Archaeology, Second Series. Journal of the
Archaeological Institute of America, Vol. III (1899), Nos. 2, 3.

The result of my collation of A was that, while I did not notice any important errors or omissions in the collation of Keil (printed in the preface to the third volume of Riese's edition), yet I found that the representation of the manuscript was in many passages imperfect, the collator frequently failing to distinguish between the readings of the first and those of the second hand. For example, in I, 85 *arte* is given by Keil as the reading of A, no notice being taken of the change to the correct reading *arce* made by A₂. In the same way in v. 90 the incorrect *nomen*, the only reading given by Keil, has been changed to *numen* by A₂. In v. 131 the final *a* of *eterna* is a correction by A₂; A₁ probably had *eterno*. In v. 137 the reading of A is *primi vester*, not *vester primi*, as Davies, apparently following Merkel, gives it. In v. 196 the final reading of the manuscript is *quo iam* (A₂), not *quoniam* (A₁), as Keil represents. In v. 331 A has the correct reading *prius*, not *pirus*, attributed to it by Keil and Davies. In II, 30 while A₁ has *hic* as given by Keil, A₂ rightly gives *hoc*. In v. 46 the right order *posse putatis* is indicated by marks placed by A₂ over the *putatis posse* of A₁. In v. 83 A₁ and A₂ have *quid non* and *quod mare non* respectively, not *qui non* and *quo mare non*. In v. 405 it is A₁ that preserves the right reading *vagierunt*, while A₂ agrees with the majority of the manuscripts in reading *vagierant*. In v. 755 the manuscript has *lacrimis incepto* (*incepta* A₂) *filia remisit*, not *lacrimis inceptoque* (*-taque* A₂) *filia remisit*. In v. 782 A has *forsque meusque* (as Heinsius correctly gives it), not *forsque mensque*, as Keil represents. In III, 433 A has *de tenui* (probably final *t* sub ras.), not *detinuit*. In v. 620 *voluerat* is the reading of A₁, which is corrected to *volnera* by A₂. In IV, 76 A has *genus*, not *genum*; in v. 548 *trepido*, not *trepidi*; in v. 724 *facta meo*, not *sacra meo*.

The manuscript was originally very carelessly written, and the number of passages in which it is saved from error only by the correction of the second hand is very large. I have noticed the following in the first book alone: v. 25 where A₁ has the unsound *scilicet*, corrected by A₂ to *si licet*; v. 49 where A₁

has *prestare*, A_2 rightly *perstare*; v. 58 where A_1 has *alter*, A_2 (and U) the generally accepted *ater*. Other passages where the reading of the second hand is preferable are: v. 85 *arce* A_2 UD, *arte* A_1 ; v. 114 *idem* A_2 , *id est* A_1 ; v. 128 *libum* A_2 UD, *librum* A_1 ; v. 183 *fecit* A_2 UD, *fecit* A_1 ; v. 196 *quo iam* A_2 UD, *quoniam* A_1 ; v. 251 *regebat* A_2 UD, *gerebat* A_1 ; v. 255 *resolvi* A_2 UD, *resolvo* A_1 ; v. 257 *stas* A_2 UD, *stat* A_1 ; v. 289 *discere* A_2 , *dicere* A_1 ; v. 322 *rogat* A_2 U₃D, *rogas* A_1 ; v. 418 *sollicitatque* A_2 UD, *solidatque* A_1 ; v. 423 *acernis* A_2 UD, *acervis* A_1 ; v. 450 *sui* A_2 UD, *suo* A_1 ; v. 453 *iuuant* A_2 UD, *iuvent* A_1 ; v. 509 *petitorum* A_2 UD, *petitorem* A_1 ; v. 520 *martis erit* A_2 UD, *mortis erat* A_1 ; v. 586 *mense* A_2 UD, *mente* A_1 ; v. 618 *relata* A_2 UD, *relicta* A_1 ; v. 660 *fastis* A_2 UD, *factis* A_1 ; v. 665 *suspendat* A_2 U, *suspendit* A_1 ; v. 683 *cultis* A_2 U₃D, *cultus* A_1 .

In collating U (Vaticanus 3262), I found that the number of passages where the reading of the manuscript was imperfectly represented in the editions was very much larger. There is no collation of it to compare with Keil's collation of A, and even recent editors have been obliged to use the very faulty conspectus of Merkel. The manuscript contains all six books and was written in the eleventh century at Monte Cassino. The script is the Lombard. There are interlinear glosses preceded by the usual 's,' the interrogation marks are placed over the interrogative particles and pronouns, and very often the order in which the words are to be construed is indicated by the letters of the alphabet. It has been corrected by a second and a third hand. The second is not much later than the first, while the third belongs to the fifteenth century. Besides making numerous corrections, this third hand has in the case of many words, lines, and even passages of some length, traced over the faded writing of the first hand, without always reproducing faithfully the text beneath.

There has been a good deal of discussion as to the merits of this manuscript. Merkel and the older editors generally regarded it with suspicion, and Krüger has vehemently attacked its claims to consideration in settling the text of the *Fasti*. He

imagines the scribe to have been an interpolator of more than usual boldness, and by ingeniously dividing the alleged interpolations into two classes, (1) those where the scribe has substituted poetical for ordinary expressions, and (2) those where he has substituted ordinary for poetical expressions, he keeps him continually in his line of fire. The more favorable and, as it seems to me, the more reasonable attitude of Peter and Davies I have already noticed, and the same position is taken by Samter; namely, that not A only, but A, U, and D must be made the basis of the text.

It is the tracing hand of the fifteenth century that more than anything else has led to confusion and error in representing the readings of the manuscript, the upper writing frequently passing for the original in passages where on close examination quite a different reading is found underneath. The large number of passages in which the under writing agrees with the best tradition tends to strengthen the claims of the manuscript to a higher valuation. For example, in I, 62 U_1 agrees with A in reading *scindere*; *condere* given by Merkel as the reading of U is a correction of U_3 . In I, 172 the right reading *Iane* is given by U_1 , but U_3 , combining with *Iane* the letters *s. o.* (*scilicet o Iane*), placed over it to point out the vocative, has written into the text *Iasone*. In I, 174, U_1 has the correct reading *quoscunque voles inquit*, changed to *quos-
cunque velim prorsus* by U_3 . In I, 177 Merkel wrongly gives *regebat* for U, *tenebat* being the reading of U, and correctly reproduced by U_3 . In I, 183 *fecit*, undoubtedly the correct reading, is given by U_1 , *fecit* only by U_3 . In I, 185 U_1 had in all probability *carica*, the reading of A, *cari* being still visible under *cortice* of U_3 . In I, 220 *vestras* (also in A) has been changed to *nostras* by U_3 . In I, 231 U_1 had *posses in imagine*, U_3 *posses imagine, in* not being traced over. In I, 243 U preserves the right reading *incaedua, tunc ardua* appearing only as a marginal variant. In I, 296 *dicere*, the reading of all the best manuscripts, is given by U_1 , *discere* being a correction. In I, 315 *nubilus aer*, given by all the editors for U, is in reality

by U_3 , *nubibus atris*, the (probably correct) reading of A, being visible underneath. In I, 380 U_1 has the well-attested *necata*, U_3 changing to *mactata*. In I, 383 the true reading *tuti* is given by U_1 , *toti* being a corruption of U_3 . In I, 385 U_3 has the impossible reading *equus*, but U_1 the correct *equo*. In I, 488 Merkel gives *leta* for U, but this is a change by U_3 from *ista* of U_1 . In I, 691 editors give *vincentibus* for U, not noticing that this is a change by U_3 from *vitiantibus* U_1 , the latter being the right reading. In II, 72 under *iacet* of U_3 is the probably sound *latet* of U_1 . In II, 106 *possit* of U_1 has been changed to *posset*. In II, 230 *restet adest* of U_1 has been changed to *restent habent*. In II, 633 U_1 has the right reading *honoris*, U_3 *amoris*. In II, 638 U_1 has *in sacra*, U_3 incorrectly *per sacra*. In II, 779 *agitatur* is rightly given U_1 , but *agitatus* by U_3 . In the other books not so much tracing has been done, yet a good many examples of corruption occur. In III, 15 the generally accepted *accepit* is given by U_1 , but changed to *recepit* by U_3 . In III, 378 *quaque* is the reading of U_1 , *quemque* only of U_3 . In III, 384 *illud* of U_1 has been changed to *ulli* by U_3 . In III, 537 *duras* is the reading of U_1 , *iunctas* of U_3 . In III, 641 U_3 gives *soror effuge*, U_1 has the better reading *fuge dicere*. In III, 745 *levisque*, the reading of U_1 and the other good manuscripts is changed to *lenisque*. In III, 829 *feri censu* is probably the reading of U_1 , corrected to *feri sensu*. In IV, 187 the correct *vocant* is given by U_1 , *vacant* by U_3 . In IV, 541 U_1 has *subitasque vident*, changed to the inferior reading *subitoque vigent* by U_3 . In IV, 612 U_1 has *Tenaria* with the best tradition, U_3 *Tartarea*. In IV, 870 U_1 has with A *tectaue*, U_3 *textaque*. In IV, 896 *plangit* seems to be the reading of U_1 , afterwards changed to *tangit*. Many other examples might be given, but these will suffice to show not only the extent to which the readings of the manuscript have been misrepresented by the editors, but how often the obscured text of the first hand has the right reading. I add a conspectus of all the important readings of the manuscript, indicating the different hands. Where no letter is added, the reading given is that of U_1 .

BOOK I

5 Officiique. 6 en tibi devoto munere. 11 festos signantia fastus. 23 cum se. 25 scilicet et. 26 auspice te U₁ auxiliante U₃. 27 in annum. 28 esse suos. 46 officium. 48 licebit. 49 toto perstare. 56 cadet. 58 fallare dies. 62 scindere U₁ condere U₃. 71 postera lux — linguisque. 72 dicenda bona. 74 livida lingua. 83 ferienda iuveni. 85 totum cum spectet. 87 laeta dies. 95 tum. 96 repente. 97 obstupui. 99 dextra baculum. 106. aqua et tellus — erant. 109 flamma petit altum (§ coelum *above*). 110 solo (§ loco *above*). 114 videtur id est. 121 omittere U₁ emittere U₂. 122 perpetuas U₁, per tutas U₃. 122 illa. 125 praesideo foribus caeli. 126 et redit. 128 mixtoque farra sale U₁ mixtaque farra sale U₂. 141 vergentia. 146 fassus erat. 147 grates celo U₁ gratesque deo U₂. 148 suspectans U₁ sum spectans U₂. 169 ibidem (ob idem *var.*). 174 quoscunque voles inquit U₁ quosunque velim prorsus U₃. 176 accipimusque preces. 177 quem dextra tenebat. 183 feci U₁ fecit U₃. 185 carica U₁ cortice U₃. 186 condita mella. 190 labat. 192 putes. 201. angusta totus vix stabat. 202 lumen (fulmen *var.*). 207 populis posito — consul (praetor *var.*). 208 lamina. 212 plura volunt. 221 nomen in auro est U₁ nomen in auras U₃. 222 concedit. 224 ista deo. 227 placidis. 231 posses in imagine U₁ posses imagine U₃. 233 ad amnem. 236 ab iove. 239 formavit (servavit *var.*). 241 coluit. 243 incaedua (tunc ardua *var.*). 245 arx mea collis erat quem vulgus. 247 tunc ego regnabam. 249 nondum. 250 humum (opus *var.*). 260 tati U₁ tatii U₂. 261 sabinos. 262 tacitos duxerit. 264 et fora. 265 contigerat. 266 invidiosa. 279 reditus pateant. 282 nomine clausus. 283 diversa videntes. 287 Iane fac aeternos — magistros (ministros *var.*). 288 suum praesta deserat. 289 tibi dicere. 295 quid vetat. 296 dicere U₁ discere U₂ promissi pars sit et ista. 298 domos. 299 illas — vitiisque locisque. 301 et vinum. 302 officiumque. 304 magnarumve. 308 summaque Peliaeus. 315 nonae nisi

sit tibi nubibus atris U_1 nubilus aer U_3 . 316 signa dabunt
 imbres. 317 dies dictis. 322 rogas U_1 rogat U_3 . 323 veni-
 ant. 328 ista U_1 ipsa U_3 . 329 fas etiam. 333 nunc certa.
 335 cecidit dextra. 336 amotis (a victis *var.*) 351 sucis U_1
 sulcis U_3 . 357 hic U_1 hinc U_3 . 359 noxa tibi. 373 suam
 faciem transformis adulterat. 380 necata U_1 mactata U_3 .
 381 poscit ovem fatum. 383 tuti U_1 toti U_3 . 387 quod semel
 est gemina. 389 tribi \bar{e} vidi. 393 racem i feri (corymbiferi
var.) celebrabat. 396 quicumque ~~///~~ mero (\dagger iocis *above*).
 400 quicque ruber pavidas. 409 vestem. 413 urgent. 415 hor-
 torum decus. 417 sola — illa. 422 diversis iacta. 430 sa-
 poris U_1 soporis U_2 . 435 consurgens. 436 omne genus.
 443 et plumis. 444 ore sonos. 447 id falsum. 452 uritur
 in calidis. 454 inachi bacca. 455 nocti cristatus. 456 pro-
 vocat. 461 respiciet tithono nupta. 471 hinc. 476 multaque
 preterea — tempora U_1 tempore U_3 . 488 ista U_1 leta U_3 .
 494 et volueri vacuo U_1 vacuum U_3 . 495 horret. 497 Evan-
 der firmata. 501 parenti U_1 terenti U_3 . 509 diique. 512 ne-
 morum silvae. 513 animis U_1 avibus U_3 . 524 obruet. 526 non
 minus. 527 et sacra ~~///~~ patrem, ter *visible in ras*. 528 ex-
 cipe. 536 nomen U_1 numen U_3 . 537 talibus auspiciis — descen-
 dit ad agros. 546 leta. 547 tyrinthius hospes. 548 sentit.
 549 videt quaerens. 550 antra ferox. 556 obdita vix.
 559 abibat. 562 ultor. 563 perstruxerat. 564 illud onus.
 566 motum U_1 motu U_2 . 576 adverso. 578 pectore tangit.
 585 ut dis — dixit. 589 vestro U_1 nostro U_3 . 592 contige-
 rant. 593 aleris aura U_1 alter isauras U_2 . 599 tot sumet.
 602 habet. 604 te quoque. 605 ultra. 609 vocant sedes
 (\dagger augusta *above*). 613 nostris ducis U_1 nostri duci U_2 .
 618 relata. 621 matronamque. 622 iuvare U_1 novare U_3 .
 626 amissum. 627 sacrata, *corrected to* sacra. 630 exami-
 nata. 636 venturum. 639 prospicies. 640 restituere.
 642 ante (\dagger ille *above*). 643 annis (\dagger armis *above*). 645 spar-
 sos. 646 porrigit auspiciis. 649 hec tua. 652 signa regentis.
 658 nec sementita est U_1 nec sementina est U_3 . 661 sacris.
 662 seminibus letis. 665 rusticus U_1 *probably*, villicus U_2 .

666 frigida. 668 terrae quam coluere viri U_1 terram qui coluere viris U_3 . 675 superis U_1 operum U_3 . 680 usta sit herba. 683 graves cultus U_1 graves cultis U_3 —rura U_1 dona U_3 . 684 ne populentur U_1 depopulentur U_3 . 688 aegra seges. 691 vitiantibus U_1 vincentibus U_3 . 704 nutrit U_1 nutriat U_2 . 705 ad que U_1 atque U_2 —præcedet. 707 illa dies. 709 pacis deduxit. 718 timebit. 720 percussa.

BOOK II

1 crescat. 2 hic. 8 sed quis. 9 gerimus. 18 pacando. 19 piacula. 22 quæ veterum—nomen habent. 23 purgamina certis. 24 torrida. 29 pectora nostra pietur. 33 plura (pura *corr.*). 42 Phasida iuvit. 56 hospita. 63 sancte repertor. 67 Tum—celebrantur asyli. 71 nubibus æther. 72 latet U_1 iacet U_3 . 81 fugit U_1 fuit U_2 . 86 respicit U_1 restitit U_3 . 92 obstipuisse U_1 obstupuisse U_2 . 93 compleverat undas. 97 ventos undaque U_1 undasque U_3 . 98 hac U_1 at U_3 . 99 districto. 100 armata est U_1 , est *om.* U_3 . 101 puppin. 103 metu pavidus. 106 possit U_1 posset U_2 . 107 distinctam. 110 canat U_1 cantat U_3 . 113 fides maior U_1 fide maius U_3 . 115 tenens. 119 quibus U_1 quoque U_3 . 121 pectore U_1 pectine U_3 . 122 his fastis. 124 dies. 129 sero quot. 135 cœninaque U_1 ceninaque U_2 . 139 duce te (se *corr.*). 140 reppulit. 150 erunt. 153 veniet. 162 de iove U_1 a iove U_3 . 167 hic—lavemur. 177 fuit U_1 furit U_3 . 178 inulto U_1 invito U_2 . 191 rogat. 195 volcentibus U_1 veentibus U_3 . 201 carmenti (carmentis *corr.*)—dextra. 202 que fera nomen habet U_1 quisquis es omen habet U_3 . 207 districtis. 209 de gente. 220 repente U_1 tepente U_3 . 230 restet adest U_1 restet habent U_3 . 231 latrantibus U_1 latratibus U_2 . 242 fovet U_1 foret U_3 . 244 latet. 246 quæ tibi. 252 ætherium. 261 cui spe U_1 culpe U_3 . 265 patentia—erant U_1 erunt U_3 . 270 latias U_1 latios U_3 . 271 pecori. 283 sic currere. 286 concipit. 288 erit U_1 erat U_3 . 292 rude. 299 se quoque (sub iove *var.*). 302 antiquæ U_1 antiquas U_3 . 306 iugo. 313 iam bachi

nemus et tmoli. 314 hesperus. 322 magnas. 328 sic cubuere U_1 secubuere U_3 . 329 quia sacra. 338 sorte. 339 fulvis U_1 fulvi U_3 . 341 ut sepe (ceu sepe *var.*). 351 inclamant. 360 equis U_1 equus U_2 . 363 transfixa (transsuta *var.*). 367 vestibus (cestibus *var.*). 380 quod (quid *var.*) bene gessit. 393 neque iam. 395 at U_1 ah U_2 . 396 istis. 397 vultum si fallit U_1 vultu ni si fallit U_3 . 398 e vobis. 412 rumina — romula. 421 ipsa. 428 optati. 442 obstipuit (obstupuit *corr.*). 455 reserata *in ras*. 456 lata. 466 hos. 472 nomen habent. 485 inter sidet U_1 intercidit U_3 . 487 sidera *in ras*. 490 movit. 493 remanent U_1 remonent U_3 . 493 celi U_1 celum U_3 . 499 procul elonga. 515 tellus doctos. 524 ipsas igni. 526 illa. 532 relictā. 537 prorectis. 538 parcaque mica. 546 hinc. 553 latosque. 557 fiunt. 567 tamen hoc. 568 pedes. 573 tura simul. 575 tunc cantata ligat — licia plumbo. 577 transfixit. 578 obtusum mente. 585 Iuppiter indomito iuturnae captus amore. 587 corileta iacebat. 592 summo iungere membra deo. 593 namque mea — voluntas U_1 voluptas U_3 . 594 vestrae prima. 599 lar nomine. 601 vitio *in ras*. 605 nuptas. 608 eripit huic linguam — monet. 619 tumultis sed — propinqui. 622 annumerare U_1 dinumerare U_3 . 633 honoris U_1 amoris U_3 . 634 intinctos missa — cibos. 636 vina. 638 suffuso in sacra U_1 per sacra U_3 . 642 quoque nomen. 645 hic — testo. 647 construit alte. 649 invitat U_1 irritat U_3 . 665 coniestis U_1 congestis U_3 tectus. 669 memorant inventus. 678 ille tuus (suus *var.*). 694 cupiunt. 722 patitur longas. 727 nos sollicitos. 741 Lucretia cuius. 749 restat U_1 restas U_3 . 752 qualibet. 753 maior U_1 morior U_3 . 755 intentaque — remittit. 756 vultum — suum. 757 lacrimae cecidere pudicae. 759 venio U_3 , *om.* U_1 . 761 furatus. 769 attonitus U_1 attonitos U_3 . 772 neglectae. 774 hic decor — hic color. 775 flatu. 776 quo fluit. 779 agitur U_1 agitatus U_3 . 780 dolumque. 783 gabios quoque. 789 quantus inest animis error. 790 hospitis illa sui. 791 somni. 793 auratum — deripit. 796 vocor. 799 set fremit. 801 pugna. 802 Ensis adest. 805 ministro U_1 minisque U_3 . 807 pro

crimine. 808 adulter erit. 818 paret — quove sit icta malo.
824 adeo. 829 dat — coacto. 831 figit — cultro. 852 regni
U₁ regnis U₃. vv 853-864 *desunt*.

BOOK III

5 manibus peragit — minerva. 11 silvia vestalis. 15 humi
— accepit U₁ recepit U₃. 20 a mento. 23 iacet illa. 25 ne-
scit. 34 contigerantque. 36 timore pavet. 37 pugnans U₁
pugnant U₃. 44 sua U₁ duo U₂. 51 mergi pueros. 55 lau-
rentia. 57 laurentalia. 64 redigunt — iura. 65 ut genus
audierant — pater agnitus. 72 eterne tum. 91 constant.
96 uterque. 107 vocatur. 108 vocat U₁ notat U₃. 111 et in-
observata. 112 constabant U₁ constabat U₂. 127 in urbe.
131 cupientibus U₁ titientibus U₃. 145 hinc esse. 146 mense
repente coli U₁ mense perenna coli U₂. 155 tunc — donec.
161 regna. 164 tempora iuncta. 167 scilicet U₁ si licet
U₂. 170 facta colunt U₁ festa colunt U₂. 180 tamen urbis.
184 de cannis. 185 capiebat. 199 para. 200 illo festa.
206 ausa. 211 malimus. 213 crinesque. 215 stabant. 219 pas-
sis. 229 inde diem que prima meas celebrare Kalendas. 231 an
U₁ aut U₃. 236 pereunt victę. 238 uvidaque. 239 tollat.
241 pecori U₁ pecoris U₃. 245 excubias regi Romanus habebat.
251 matrem quoque turba. 261 stagnoque operata. 265 iacet
— loris U₁ furiis U₃. 274 inde bibit. 281 exuitur *in ras* — po-
tentibus U₁ potentius U₃. 284 salsaque farra. 292 prodere.
293 adhibetu. 316 tecta iovi U₁ tecta iovis U₂. 321 arce U₁
arte U₂. 331 e pectore. 332 diriguere. 337 ambage remota.
341 sumes. 347 notum. 348 deseruitque. 351 credemus.
356 adveniente. 365 numinis. 368 aethereo. 369 fulgura.
377 idque ancile. 378 quaque U₁ quemque U₃. 383 Mammur-
rius. 384 illud U₁ ulli U₃. 387 qui saltu nomina ducunt.
395 pugnans — maritis. 399 de mense. 402 uterque. 408 tra-
hit U₁ trahat U₂. 411 pendentem e frondibus. 415 oceano.
416 equora U₁ ethera U₂. 418 cratera. 419 quos. 423 de veteris
— ferenti *probably* U₁ fabilla U₂. 430 ut iovis U₁ ve iovis U₃.

432 inquit. 436 quid U_1 quis U_2 . 438 manu. 439 gigantas.
 441 altius U_1 altior U_3 . 444 cretides. 445 vel grandia U_1
 vegrandia U_3 . 445 colonę U_1 coloni U_3 . 447 verbis est —
 vel iovis U_1 veiovis U_3 . 451 gravis. 452 iubis. 454 penna.
 462 legenda. 466 vincit — orbe venit. 471 similes fluctus
 (fluctus similes *corr.*). 479 in *om.* 484 iam bene. 489 hoc.
 493 at. 497 prestat U_1 presta U_2 . 500 me iuvat et ledit. 502 nobis.
 517 totidem cum deserit horas U_1 totidem que remiserit
 orbes U_3 . 522 accipiat U_1 accipiet U_3 . 526 ponat U_1 potat
 U_2 . 532 sumunt cyatos. 537 duras U_1 unctas U_3 . 547 cinis
in ras. ignis *probably* U_1 . 557 nudatas. 564 illi visa.
 565 nacta. 572 est *om.* 575 recensebat. 594 aut votis his
 quoque poscit U_1 diis quoque poscit U_2 . 598 prescit U_1 pressit
 U_2 . 599 ducitur. 602 actus U_1 auctus U_3 . 609 heu fugiat.
 610 facta U_1 fata U_3 . 612 ammonitus motus U_1 ammonitu
 mortis U_3 . 619 illo corpore digna. 634 dissimulatque fremens.
 635 vidit. 638 preparat. 641 effuge U_1 et fuge U_2 — fuge di-
 cere U_1 soror effuge U_3 . 643 ausa. 647 tumidis. 650 notata.
 662 vera U_1 veri U_3 . 664 montis abit. 669 redimita. 674 fe-
 rebat. 677 erat. 683 de studio U_1 dii studio U_3 . 684 hae.
 688 evicta est. 689 gaudet amans. 693 ludis amatorem
 — diva. 694 hac. 705 hausit U_1 ausi U_3 . 711 refecerat
probably U_1 refecerit U_2 . 712 scorpius — erat U_1 erit U_2 .
 716 parvus inermis erat. 717 nec U_1 et U_2 . 719 longum
 narrare. 725 causa est exponere U_1 causas exponere U_3 .
 726 viti sator. 733 dicunt U_1 ducunt U_3 . 734 sanctis.
 735 dulcibus ille. 738 nostra. 739 pangeaque flumina.
 740 cum erepuere U_1 concrepuere U_3 . 745 levisque U_1 le-
 nisque U_3 . 750 ampicat. 753 scrabonum. 754 oraque
 summa. 758 claudicat ipse. 762 candida. 763 presset U_1
 prestet U_3 . 766 haec errat — vitis amans. 784 honor.
 791 mea U_1 sua U_3 . 791 dixit U_1 dicet U_2 . 793 proclivis.
 794 miluus U_1 milvius U_3 . 810 ad iunctis. 813 strata.
 819 telas. 821 leſis maculas. 824 sit stychio doctior U_1
 (sit tychio doctior *corr.*). 829 feri censu *probably* U_1 feri
 sensu U_3 . 837 videas caste. 844 ipsum. 849 dies et.

850 deo. 859 usque recusantem. 860 compulerant. 861 ramis U_1 vittis U_3 . 865 draconigenam U_1 draconigeram U_2 — urna U_1 urbem U_3 . 878 diurna ferens. 881 ad ornandus U_1 adorandus U_2 .

BOOK IV

5 respondit U_1 respondi U_2 . 7 sanus nunquam. 13 mense. 17 subito causę. 21 a te U_1 ad te U_3 . 21 origine. 24 tuos. 25 primam. 26 nascenti. 32 electram. 34 assara eum. 44 epytor U_1 epytus U_3 . 45 capte repetita. 47 hanc — haberet. 55 patui. 59 posscent. 76 et genus. 79 solymus. 81 gelidi. 83 ergo age tam longas et U_1 longas sed U_3 . 95 est narrare. 100 coeunt. 108 cura solo. 109 modulatum. 111 durum U_1 duram U_3 . 113 arte U_1 artes U_2 mote. 128 timido U_1 tumido U_2 . 130 suo est U_1 est *om.* U_3 . 134 quia U_1 quis U_2 . 135 demite. 136, 137 *om.* U_1 . 146 calida. 149 viris U_1 viros U_3 . 154 tempore. 155 ipsa. 160 nomine corda. 164 scorpius. 182 flevit. 184 ęra U_1 ęre U_3 . 187 scena — vocant U_1 vacant U_2 . 191 quam scite. 199 proles. 203 pro magno. 204 parte U_1 parce U_2 . 209 elypeos manibus — pars pulsat. 211 res latuit priscique manent imitamina. 214 ante sonos. 215 leones. 220 an phrygiis. 230 fuit huic. 236 palestinas. 247 petita. 255 post ubi. 262 que que parens. 263 accersite. 269 nec sit. 271 soni. 274 Phryx prius. 277 super aquas U_1 super fluctus U_3 . 279 capax. 282 quaque. 290 harenis U_1 a remis U_2 . 295 natique nurusque. 309 ornatus variis prodisse capillos U_1 capillis U_2 . 313 ad agmina. 324 reddas. 326 et scena. 328 in astra. 330 ostia dixerunt. 331 in. 335 coronarunt puppem et sine. 338 in anne minor. 343 vultu. 349 si cętera quaeram U_1 dum cetera quero U_3 . 353 vocibus U_1 vicibus U_2 . 357 megalensia. 363 cybelen virides U_1 viridem Cybelen U_3 . 371 elixe. 372 cognoscit U_1 cognoscat U_2 . 385 subducimur. 393 hic cereris — causa. 395 panis. 397 vivaci. 405 pretium U_1 pretio U_3 . 406 heu heu. 412 sint. 429 tot florent. 435 calathos lento de. 440 casiam. 441 et sunt. 448 absciderantque U_1 abscid-

eratque U_3 . 467 amenaque. 468 ace U_1 aci U_3 . 474 locum, m *in ras*. 475 tauromenumque. 477 thabsonque thelona. 481 loca. 496 non homini regio non adeunda ferae. 500 scylliei naufraga turba. 501 petens. 502 africa U_1 attica U_3 . 507 quod U_1 quo U_2 . 508 fuisse U_1 fuere U_3 . 511 rupe (monte *var.*). 513 de U_1 dea U_3 . 515 perstitit. 524 fuere U_1 fuerunt U_2 . 525 si U_1 sic U_3 —queris. 534 exoluisse. 536 visa sibi. 537 luctu. 539 melanira. 541 abest subitasque vident U_1 subitoque vigent U_3 . 546 in teneris aurea mella favis. 547 causam. 565 quod. 575 immania U_1 immunia U_3 . 609 haud secus. 612 tenaria U_1 tartarea U_3 . 613 fecisset idem. 615 animumque. 617 in agris. 618 coniestas U_1 congestas U_3 . 619 decet—cerealibus. 627 scilicet et. 629 veneris. 631 ferendo est. 633 gravidae quoque. 639 virgo est. 645 primis dominos. 651 illa U_1 ille U_3 . 652 huic. 655 spargitur aqua. 656 fronde tegit. 667 resolvit. 675 tum primum. 677 quartus tibi U_1 quartus ubi U_2 ubi quartus U_3 . 685 hæc ego. 686 assiduis humida. 703 sub valle. 705 stipulis. 713 postera cum—visura nitentes. 715 perdidit. 716 sole bis. 717 sit an. 723 pastoria signa. 724 prosequar—facta meo. 726 fercula tosta. 729 exit. 735 lustrat U_1 lustret U_3 . 739 fiant puro. 743 sequatur. 745 in utramque—dapibusque relictis. 746 palen. 749 pavisse diu sub robore (pavi sedive sub arbore *corr.*). 751 si nemus U_1 seu nemus U_3 . 752 semi caperve. 755 nedum. 757 ne noceat. 765 multo. 774 quaslibet. 775 adveniant. 779 dum licet—craterica mella. 781 moxque fac. 782 traiciat—turba pede. 783 prestat U_1 restat U_3 . 801 hunc *probably* U_1 hoc U_2 . 807 locus casus U_1 causas U_2 . 815 alter init. 823 imponuntur U_1 imponitur U_3 . 823 harenę U_1 ara U_3 . 824 finditur inde U_1 igne U_3 . 827 regi. 831 domineque U_1 domitaeque U_2 . 837 vocarat. 842 coepit in. 843 retro. 844 diram. 851 applicuit. 857 hoc illi. 864 utrumque. 868 loco. 870 tectaque U_1 textaque U_3 . 872 tenet. 878 iste. 880 adorat. 881 sumptis U_1 sumptisque U_3 . 883 temptant. 889 vestrum. 890 Aeneas ille. 894 et Latio. 896 plangit U_1 tan-

git U_2 . 897 horridus U_1 sordidus U_3 . 907 rubiginis. 911 rubigo—cerealibus. 912 premat U_1 tremat U_3 —summa lene. 913 secundi U_1 secundis U_2 . 921 capreasque U_1 scabrasque U_2 . 924 aliud U_1 alios U_3 . 928 opus U_1 opes U_3 . 928 niteat U_1 niteant U_3 . 933 dixerat at. 934 ruit U_1 fuit U_2 . 939 quo. 940 tota sitit. 942 fiat. 953 quercu U_1 quercus U_2 .


BOOK V

8 tenentis. 21 et latus—quisquam—iunxit. 22 et thetis. 26 dies U_1 die U_3 . 30 cultus U_1 vultus U_3 . 46 timenda U_1 tenenda U_3 . 60 senes. 64 mite—habet. 72 ad hos. 77 successit. 78 habet (adest *var.*). 88 etherium. 93 hoc U_1 hic U_2 . 102 verbera U_1 vellera U_2 . 104 apta fides U_1 apte fidis U_2 . 115 cretea et nobilis. 120 ubera quod U_1 ubere quod U_3 . 120 possit U_1 posset U_3 . 123 decoribus U_1 recentibus U_3 . 131 voverat illa—curius sed longa. 149 et U_1 est U_3 . 153 illis U_1 illic U_3 . 155 crassorum U_1 clausorum U_3 . 158 et est omni. 160 tollit U_1 tollet U_3 . 161 agrestes U_1 argestis U_3 . 162 candida qua canis vela. 176 ire leas. 178 lee. 185 maii. 186 abit U_1 habet U_3 . 199 fuerat U_1 fuerit U_2 . 207 semper nitidissimus annus. 210 sponte rigantur. 243 latiis U_1 latiss U_3 . 250 testificabor. 254 tetigit. 287 talis. 288 puplicius U_1 publicios U_3 . 290 ludi puplica. 293 clivi. 294 pupliciumque. 311 collecta. 322 lesa seges. 329 nutu. 335 pinguntur tota U_1 cinguntur U_3 . 348 coturnatas. 350 petita fuit. 354 contemnunt. 355 utentur U_1 aptentur U_2 . 355 cerealibus. 366 inter U_1 in se U_3 . 376 possem U_1 posset U_3 . 393 respicit. 394 hic. 400 et gemit. 402 varia U_1 vana U_3 . 421 veteres U_1 veteris U_2 . 435 pure. 436 ante. 447 pleione U_1 pliade U_2 . 448 tibi est stygii. 449 adornatus U_1 adoratus U_3 . 455 suprema U_1 sub prima U_3 . 466 illa. 486 aperta vident. 507. excussit ab aura. 510 spumat testo. 525 carę michi prima iuventę. 528 dixit U_1 dixi U_3 . 539 movent U_1 and U_3 movet U_2 ira U_1 iram U_3 . 545 mundo U_1 mundi U_2 . 547 subito U_1 solito U_2 . 559 perspicit. 560 invictas U_1 invictos

U₃. 560 deas U₁ deos U₃. 561 perspicit — tela (vela *var.*). 563 caro. 570 ath lantis U₁ a tantis U₃. 571 instanti. 572 in coniuratis U₁ coniuratos U₃. 573 pater es. 577 tela U₁ templa U₃. 579 martis. 580 parthis U₁ parthi U₃. 585 ducis U₁ decus U₃. 595 eodem U₁ deo U₃ — nomenque bis ultum U₁ numenque bis ultum U₂ nomenque bis ultor U₃. 619 celi (alii *var.*). 620 et bove. 622 mitti U₁ mittere U₃. 623 scenos U₁ senos U₃. 626 senis. 641 tyberis U₁ tyberim U₃. 649 eretheidas ultor. 650 et comites — ire iubet. 651 agris. 655 in undis. 659 tyberi U₁ tyberim U₂. 661 ut subiit. 670 facta U₁ sacra U₃. 671 profitentur. 674 nomen U₁ numen U₃. 675 tunica mercator. 676 suffitam quam ferit U₁ ferat U₃. 684 vana. 690 fac U₁ face U₃. 693 tanto U₁ multo U₃. 708 nomina fida. 712 tegit. 722 infantes hec U₁ in fastis hoc U₃.

BOOK VI

2 lege. 30 fuit. 60 laviniumque nemus U₁ lanuviumque meum U₃. 66 vigoris. 67 nunc. 68 parte morabor. 86 suadeat illa gerat U₁ suadet at illa gerit U₃. 100 iuvat. 105 alerni. 107 grannen U₁ cranen U₃. 117 credulus ante iit frutices. 125 dixit. 134 pennis. 140 horrenda. 147 occurrit. 151 grannen. 165 sumitur. 185 malli. 192 dextre. 195 monumenta. 211 quo. 213 Sanco. 214 semi pater U₁ semi caper U₂. 222 canenda U₁ cavenda U₂. 223 monstrabat. 229 detonso crinem. 234 veste. 247 mediis ex. 257 denaque ter U₁ denique ter U₂ dena quater U₃. 267 eademque et terra. 268 significant sedem terra focusque suam. 275. conexa. 294 habet. 300 pars. 304 quae famur vesta. 317 observat. 318 et quas. 319 preterea. 343 convocat U₁ convolat U₃. 344 turba U₁ torva U₂. 355 malorum. 366 eade U₁ sede U₃. 369 curas scirent. 372 poterint exuperare cadent. 375 pulcer. 381 frangit U₁ frangat U₃. 388 mittere. 391 ecce. 398 obstipui U₁ obstupui U₂. 402 redundanti. 406 crassaque. 410 adverso. 424 illi U₁ illic U₃. 433 gener U₁ genus U₃. 460 idem. 461 tibi galliaco U₁ callaico U₃. 474 equis, e *in*

ras. 482 *petit.* 487 *rapta.* 489 *igitur* U_1 *agitur* U_3 . 495 et U_1 *est* U_2 . 498 *secum celso.* 499 *illesum.* 502 *verticibus densis.* 507 *unam.* 526 *esse* U_1 *isse* U_2 . 534 *ante* U_1 *arte* U_3 . 537 *ad numina* U_1 *et numina* U_3 . 543 *ades.* 545 *vocavere* U_1 *vocabere* *corr.* 553 *cadmea.* 558 *sibi.* 563 *proposito* U_1 *quo properas* U_3 . 567 *cretus.* 570 *ista* U_1 *iste* U_2 . 571 *est et constat enim sed* U_1 *est iam constat* U_3 . 572 *menti habet* U_1 *mentis habet* *corr.* 593 *facio* U_1 *facito* *corr.* 594 *indicatas.* 596 *tingue.* 598 *in arma.* 599 *et caedes.* 601 *snberat* U_1 *ubi erat* U_3 . 610 *nota*  *est* *sub* *ras.* 618 *vesta* U_1 *ipsa* U_3 . 619 *quam primum* U_1 *quum primum* U_3 . 629 *sacris in* *ras.* 631 *hinc—ornati* U_1 *obscoeni* U_3 . 633 *illo.* 635 *tunc.* 638 *primo.* 640 *fuere* U_1 *fuisse* U_3 . 648 *iudex.* 649 *dicere.* 654 *toga.* 662 *grate.* 665 *ex illo.* 676 *nam.* 682 *totaque.* 685 *callidus* U_1 *claudius* U_3 — *senatus* U_1 *senatum* U_3 . 690 *venire.* 700 *vidi et virgineas.* 701 *ars mea.* 704 *efflatam.* 709 *inventor* U_1 *inventrix* U_3 . 714 *mittit* U_1 *mittis* U_3 . 718 *after this line vv 401, 2 of the third book are repeated.* 719 *pallidos* U_1 *validos* *corr.* 721 *hinc.* 733 *hunc.* 735 *stellis—acutis.* 736 *gemino nexas.* 755 *sui—recessu.* 757 *Lachesis—teneri.* 759 *exemplo.* 760 *noverat.* 766 *movere* U_1 *monere* U_3 . 768 *quintus—erit.* 777 *cumba* U_1 *cymba* U_3 . 799 *adduxerit istuc.* 804 *sua est.*

The Munich manuscript D (Mallerstorfiensis, n. 2) was collated by Merkel himself for his edition, and the collation shows very few errors. The following are the only ones that I have noticed: I, 564 where the manuscript has *onus*, not *opus* (Merkel); I, 585 where the probably correct *ut dis* appears as a variant of *undis*; I, 603 where *nomen est* (Merkel) has been corrected either by the first or second hand to *nomen rerum est* (AU); I, 610 where *diata* (Merkel) has been corrected in the same way to *dicata*; II, 49 where the reading is probably *ultimus*, not *lutinus*; II, 57 where *ubi sint queris* (Merkel) has been corrected to *ubi sint illis queris*; II, 92 where *obstupuisse* (*obstipuisse* A) is given as a variant of *opposuisse*; II, 540

where *habet in media* (Merkel) has been corrected to *habeat media* by D₂; III, 12 where D₁ has *lavaturas*, but D₂ *lavatura*; III, 26 where *arbore nexa* (Merkel) is the reading of D₁, but *arbore innixa* of D₂; III, 249 where the reading is probably *causis*, not *curis* (Merkel); III, 600 where *expusitis* has been corrected to *expositis*; III, 725 where *huius causas* (Merkel) has been corrected to *huius opus causas*; III, 730 where *seposuisse* (AU) appears as a variant of *subposuisse*.

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SOME UNPUBLISHED INSCRIPTIONS FROM ROME

ON the modern Via Ostiense, beyond and beside the basilica of S. Paolo fuori le Mura, workmen have been engaged for some months in constructing an underground conduit or water-way which is intended to carry off the flood-waters of the Tiber and prevent damage within the city. The line of the conduit crosses the road just beyond the southeast angle of S. Paolo. To the north of this point, or in the direction of the city, the level of the ground rises considerably, and it has been necessary to cut a broad trench to the depth of two or three metres. In this part of the excavation, which lies almost directly to the east of, and across the road from, the basilica, the remains of a number of Roman tombs have been laid bare, consisting for the most part of walls and substructions of good *opus latericium* of the first century. They were of the *columbarium* form,—small chambers in which the walls were lined with the usual *loculi* for the reception of the urns; others also contained clay sarcophagi and served for burial. Plans and measurements have been made, after which the remains were necessarily destroyed. Brief notices of these finds, with a number of the inscriptions that they yielded, have been published by Professor Gatti in the current numbers of the *Notizie* and the *Bulletino*.¹ A large number of the customary sepulchral slabs have been brought to light, often as many as eighty in a single day. Through the cupidity of the diggers themselves, many of these inscriptions have escaped the notice of the authorities. My attention has been called to the fact by antiquity-hunters, and I have been

¹ *Not. Scavi*, 1897, pp. 454 sq.; *B. Com. Roma*, 1897, pp. 310 sq.

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Archaeological Institute of America, Vol. III (1899), Nos. 2, 3.

able to photograph or copy some thirty or more of the inscriptions (mostly fragments), and present them as supplement to those already published.

1. Upper left-hand portion of a slab of white marble. Size, 0.21 m. \times 0.12 m. \times 0.025 m. Careful square letters, the words separated by points, and the whole within a wavy border. The *nomen* Clatius is unusual, but not unknown in Rome. Cf. *C.I.L.* VI, 14853-56. The *nomen* of the wife is Aurelia, as a portion of the E remains.

DIS · MANIBVS · *Sacrum*
C · CLATIO · RVFO · CONIUGI
CARISSIMO · SVO *bene*
MERENTI DE *sua pec. fecit*
AVRE *lia*.

2. Half of a small white slab; 0.45 m. \times 0.11 m. \times 0.02 m.

Q · NVMISIVS ·
AEDICVLAM *sibi et suis*
POSTERISQUE *eorum*.

3. Slab of coarse white stone streaked with blue. Intact; size, 0.29 m. \times 0.16 m. \times 0.04 m. Uneven rustic capitals; A, M, N with the bars that lean to the left prolonged; F extending below the line, and curved; Y taller than the other letters; the cursive *b* is noticeable, and in *bene* it is reversed by an error.



D . M
AEMILIVS EVTYCHE (sic)
FABIO ANICETO
AMICO DENE · ME
RENTI · FECIT

4. Fragment, with a double wavy border; size, 0.125 m. × 0.12 m. × 0.0175 m. Inscribed on both sides; both inscriptions show abundant remains of red pigment. The earlier inscription (*A*) is of careful square capitals; the later (*B*) is more careless.

(A) IVLIA FECIT sibi et	(B) TYCHE L sibi · ET
--	-----------------------------

In l. 3 of (*A*) the half-letters seem to form ACIIF.

5. Small fragment of a marble stele, 0.10 m. × 0.11 m. × 0.02 m., with irregular lettering.

..... S · QVI
 XIII
 III

6. Thin, square slab of white marble, with inscription well proportioned and of good square capitals. Size, 0.30 m. × 0.28 m. × 0.03 m. *Filiae desiderantissimae* for *desideratissimae* is a noteworthy transition of the *sermo vulgaris* on the analogy of such words as *obsequentissimae*.



D · M · S
 IVLIAE · C · F · PALLADI
 Q · V · A · XIII · M · XI
 FILIAE · DVLCISSIMAE
 AC · DESIDERANTISSIMAE
 FECIT · C · IVLIVS · HAGNVS · PATER

7. Three fragments of a thin slab of white marble, ornamented with a wavy margin. They make up about half of the stone. Total dimensions, 0.21 m. × 0.13 m. × 0.016 m.

DIS · MANIBUS
 M · CORNELI · FAVSTI
 FVFIA · PRISCA
 CONIUGI b. m. f.

8. Two fragments of a thick *stèle* of white marble, 0.27 m. × 0.19 m. × 0.03 m.

D	m
FES	
PLOT	
SERIV	
PATADI	

9. Fragment of thin slab of white marble, broken in two across the middle, and fractured at both ends. Careful letters. Size, 0.16 m. × 0.22 m. × 0.011 m.



m A G I A E
 P I E R I D I
 L · T R E B I V S · O P T a t u s
 V X O R I · P I I S S I m a e

10. Right half of a slab of coarse limestone, with cursive letters. Size, 0.17 m. × 0.195 m. × 0.033 m. A conventional leaf at the end of the first line probably corresponds to another at the beginning, now lost.

b · M ∇ F ∇ (leaf)
 e P V L O N I A
 c o n i V G I B E N E
 m E R E N T I · F

11. Small rectangular slab of *giallo antico*, with abundant remains of the plaster with which it was fitted in place, and with a small metal spud in the upper left-hand corner. Size, 0.16 m. × 0.08 m. × 0.019 m.

O S S A
 Q · E P I V S · Q · L
 B A R N A E (sic)

12. Fragment of a large slab, with deeply cut square capitals. It gives the central part of the first and second lines. The upper edge is curved. Size, 0.25 m. × 0.20 m. × 0.04 m.

a P P V L E I V s
 A P P V L E i . . .

13. Fragmentary inscription within a raised border. Size, 0.18 m. × 0.215 m. × 0.04 m.

d i s M A N I B V
 V S T I A N I
 v. a. . . . I I · M · X I · D · X I I I
 s a n C T I S S I M A E
 R · P I E N T I S S
 A T O R · P A T R O n o (?)

14. Stele of bluish marble, 0.59 m. \times 0.15 m. \times 0.026 m. Unevenly broken across the middle,— and this done deliberately by the workmen for ease in transportation! But the inscription, of square, regular letters, remains entire. The name of the daughter, Ovia Agile, was cut at a later period.

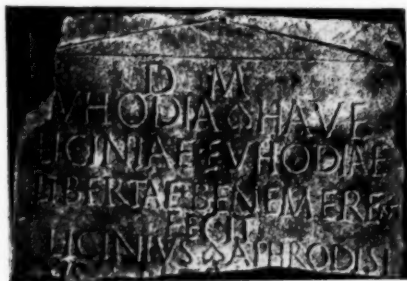


ENNIA · C · L · SECVNDA · VIXIT · OVIA
 ANNIS · XXXX · P · OVIVS · L · L · V · A · XXVI
 APOLLONIVS · FECIT · CONTVBENALI (sic)
 SVAE · CARISSIMAE · ET · SIBI

15. Fragment, broken on all sides. Size, 0.25 m. \times 0.29 m. \times 0.02 m. Traces of the first letter show that it was a T.

t · AELius
 IVLIA
 com PARAVErunt

16. Upper part of a cippus of white marble, with an incised decoration at the top in the form of a pediment. Size, 0.29 m. \times 0.19 m. \times 0.027 m.



D M
 e V H O D I A ▽ H A V E
 L I C I N I A E · E V H O D I A E
 L I B E R T A E · B E N E M E R E N I (sic)
 F E C I T
 L I C I N I V S ▽ A P H R O D I S I
 V S ·

17. Fragment ; 0.21 m. × 0.19 m. × 0.036 m. Good square lettering, surrounded by a double incised border. At r., a hole for spud.

T T I V S
 L
 D E S P O T V S

18. Part of a large stele of white marble, with a sunken border. Size, 0.36 m. × 0.24 m. × 0.03 m. Apparently the inscription is entire, though the stone is broken at the left. The *theta nigra* is noticeable.

Θ ▽ A T E I A ▽ A S I A

19. Portion of a stele of white marble, 0.36 m. × 0.26 m. × 0.025 m. Only the part at the left is missing. Very careful, regular lettering in capitals. At right, the hole for the metal spud. The fourth line has been intentionally erased in ancient times ; it contained a name Q V S . The *nomen* Cretarius is not known in literature, but occurs elsewhere in inscriptions, especially of *liberti* under the early empire. An example is *C.I.L.* VI, 16582, from Rome.

g. c R E T A R I V S · Q · L · P R O T O G E N E S ,
 m I N V C I A · Q · L · C H R E S T E
 Q · C R E T A R I V S · Q · L · D E V T E R

20. Right half of a thin, coarse slab, 0.17 m. × 0.165 m. × 0.02 m. A round hole has been cut through the middle in

ancient times,—for what purpose I do not know,—destroying the letters ERN of *coNTVBernALI*.

p r i m i g e n i o
T H E
c o N T V B e r n A L .
e T · S I B I

21. Part of a cylindrical cinerary urn of white marble, 0.28 m. × 0.24 m. × 0.04 m. mean thickness, with the left portion of the inscription, which was surrounded with an incised border representing an attachable *tessera*. Beneath was a large garland of fruits, supported on each side by a nude winged genius, who looks toward the centre. At the extremities, a rosette. All this was cut in low relief, and the present fragment shows only the l. portion, with part of the garland.

D	M	s
<hr/>		
M · V A L E r i u s	
S O S I M u s	
D I A E ·	v a l e
R I A E ·	
<hr/>		
S V A e	
B	m.	f.

22. Portion of a thick cippus of white marble, 0.27 m. × 0.20 m. × 0.065 m. The part not occupied by the inscription has been broken away by the workmen for facility in transportation. The letters are carefully cut square capitals.

D	ν	M	
<hr/>			
V A L E R I A · L · F · C A S T R E S I S			(sic)
V I X I T · A N N · I I I I · D I E			(sic)
<hr/>			
X X I I I · B · M · F E C E R V N T			
<hr/>			
V A L E R I A · H A V E			

23. Marble fragment, 0.23 m. × 0.13 m. × 0.025 m. In line three, E of TER has been intentionally erased, and a second and smaller one inserted after R. The stonecutter had evidently carved TERBONIA by mistake.



NII
CNI
ET TEREBO^{nia} (?)
PARENTes filio (?) suo b. m. et
LIBERTis libertabusque
POSTerisque
EORum

24. Thin blue marble slab, in several pieces; a double epitaph, the names separated by a division of lines and semicircles. The metal spud is still in place at right. Size, 0.25 m. \times 0.125 m. \times 0.014 m.

L · OCTAVI · L · L ·	LYSIMACHI
DORI	PVB
o SSA HIC	SITA · SVNT.

25. Section of a large cippus of white marble in three fragments. Above and below, old fractures; the sides only are intact, and the right side has slight remains of a red border. Size, 0.34 m. \times 0.11 m. \times 0.032 m.

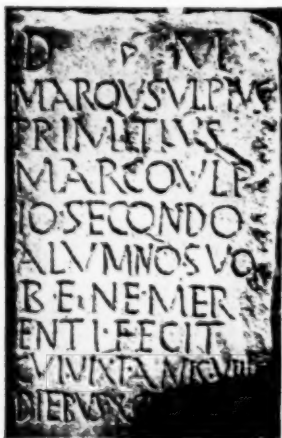


EMIT ♢ ETHISTROCON ♢ SVO
 KAR ♢ ET ♢ LIB ♢ LIBER ♢ SVIS ♢ POST
 ERIS ♢ Q ♢ MEORVM ♢ H ♢ M ♢ H ♢
exTERVM non sequetur.

26. Fragment. The left side only presents the original edge.
 Rustic characters. Size, 0.112 m. × 0.195 m. × 0.012 m.

POM_p
 QVE · Vixit ann.
 MENSibus
 Q · POMP
 ORSOR
 MER

27. Large coarse slab, with irregular characters. The spelling is very arbitrary; MARQVS (in full!), PRIMITIVS, SECONDO (here, too, the stonecutter began to cut a Q), VIXT, ANIS, CVI. The inscription dates from toward the middle of the second century, and so is later than most of the preceding inscriptions. A single piece only is missing from the lower r. corner. Size, 0.23 m. × 0.42 m. × 0.045 m.



D . M
MARQVS · VLP IVS
PRIMITIVS
MARCO · VLP
IO · SECONDO
ALVMNO · SVO
B E NEMER
ENTI · FECIT
· CVI · VIXT · ANIS · XIII
DIEBVS · X · .

28. A fragment, 0.13 m. × 0.12 m. × 0.225 m., within a border of incised parallel lines.

FRATRI · *Karissimo*
FECIT et sibi (?)

GEORGE N. OLCOTT.

ROME,
June, 1898.

ARCHAEOLOGICAL NEWS¹

NOTES OF RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

HAROLD N. FOWLER, *Editor*
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GENERAL AND MISCELLANEOUS

RUSSIA.—**Tumuli of the Southern Shore of Lake Ladoga.**—In *R. Arch.* XXXIII, 1898, pp. 122–130, is the first of a series of articles by G. Katcheretz on Russian archaeology. These articles are to be illustrated summaries of articles in the Russian archaeological publications, especially the *Materials for the Archaeology of Russia*. The present article summarizes the work of E. Brandenbourg in the *Materials*, vol. XVIII, 1895. Brandenbourg excavated 135 tumuli on the southern shore of Lake Ladoga between the rivers Volkhov and Oiat, 15 on the Volkhov, and 120 east of that river. Of these latter, 36 contained remains of burnt bodies, 52 contained skeletons, and 13 contained at once burnt bodies and skeletons. The tumuli are covered with turf, have a base about 10 m. in diameter, and rise with a gentle slope to a height of about 2 m., except on the banks of the Volkhov, where they are 4 to 9 m. high. The coins found in them belong to the eighth, tenth, and eleventh centuries. Two even belong to the seventeenth. The bodies are not in graves dug in the ground, but are laid at the level of the natural surface. A layer of ashes covers the entire base of the tumuli. In the centre of the tumulus is a sort of hearth of large coals,

¹ The departments of Archaeological News and Discussions and of Bibliography of Current Archaeological Literature are conducted by Professor FOWLER, Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Professor HENRY E. BURTON, Professor JAMES C. EGBERT, JR., Professor ELMER T. MERRILL, Mr. GEORGE N. OLCOTT, Professor JAMES M. PATON, Dr. GEORGE A. REISNER, Professor HERBERT WEIR SMYTH, and the Editors, especially Professor MARQUAND.

No attempt is made to include in the present number of the *JOURNAL* material published after December 31, 1898.

For an explanation of the abbreviations, see pp. 328, 329.

lying upon a layer of gravel. The ashes may have been formed by burning the grass and bushes that grew on the spot before the erection of the tumulus, or they may have been brought from a funeral pyre. The hearth appears to be the place where the funeral repast was prepared. In the tumuli on the banks of the Volkhov, the remains of burnt bodies are placed in vases. Elsewhere they are simply laid on the ground. The bones are broken, which seems to show that they were not burned on the spot, but were brought from elsewhere. They are placed at some distance from the hearth, and when several bodies are found in one tumulus they are arranged with an approach to symmetry. Beside the bones, and often mingled with them, are arms, utensils, ornaments, etc. These objects show traces of fire, and were therefore evidently brought with the bones from the pyre. No separate tombs of women are found, and children's bodies are entirely wanting. Sometimes several female bodies are found with one male body, sometimes several men were buried with one woman. Possibly the wife and slaves of the deceased were killed and buried with him. When remains of burnt bodies are found in vases, they are generally near the top of the tumulus. The skeletons found are laid flat, with the arms and hands at their sides, and the heads turned toward the south or the west. In all probability the people of this region were of Finnish race. Six cuts represent fibulae, a pendant in the shape of a horse and rider of rude workmanship, a metal pail, an iron sword, an iron bit, and an iron axe found in the tumuli. The article closes with a list of the objects represented in the fourteen plates of Brandenbourg's publication.

BRITTANY.—*Tumulus.*—In *R. Arch.* XXXIII, 1898, pp. 201-214 (7 figs.), A. Martin describes a tumulus and dolmen with circular chamber at Nelhouët, in Caudan, department of Morbihan. The dolmen-cromlech, as the author calls the structure, is built of large boulders. The total length of the monument is 8.68 m., the mean diameter of the chamber 4.78 m., the length of the entrance passage or *dromos* 3.85 m., and the width of the entrance of the *dromos* 1.24 m. The objects found in the monument are fragments of vases and a small stone slab, probably once fastened to something by means of two holes at its ends. It may have been a whetstone. Another stone may have been a sort of rude scraper.

GRAND-RETO.—*Alignments and Tumuli.*—In *R. Arch.* XXXIII, 1898, pp. 102-108, A. Martin describes the results of his examination of the alignments and tumuli at Grand-Resto, in Languidic. In these tombs were found, a fact which disproves the theory of F. Gaillard, that these alignments were not cemeteries. Five figures illustrate the article.

A Corpus Numorum Italicorum.—The Crown Prince of Italy, in his capacity as honorary president of the Numismatic Society of Italy, has taken an important step in authorizing the publication of a 'Corpus Numorum Italicorum,' in emulation, doubtless, of Dr. Head's classical work. The nucleus of the work will be the prince's own fine collection of eighteen thousand coins, but the gaps in his series will be filled by reference to all

the public and private collections of Italian coins, wherever they may be found. (*Athen*. December 10, 1898.)

Deterioration of Manuscripts.—In *C. R. Acad. Insc.* is a report by H. Omont of the meeting recently held at St. Gall to discuss the care of manuscripts. It was voted to recommend: (1) That a list of the earliest and most important in the different libraries of Europe be made by those in charge of them; (2) that the governments and great scientific bodies cause to be undertaken or encourage reproductions, by photographic process, of the most remarkable of these manuscripts, in order thus to determine and assure their present state of preservation; (3) that a permanent international committee continue, in conjunction with the governments, librarians, and chemists, to study and make known the processes best fitted to assure the preservation of very old manuscripts. Omont discussed the cause of the deterioration of manuscripts, and decided that the chief cause was the quality of the ink.

NECROLOGY.—**Richard Bohn.**—Dr. Richard Bohn, the archaeologist, died at Görlitz on August 20, in his forty-ninth year. He was rector of the Görlitz Baugewirksamkeitsschule, but was more widely known by his series of writings upon Greek antiquities, especially those of Pergamon and Aegae. He was a son of the landscape painter Karl Bohn. (*Athen*. September 10, 1898.)

G. Floerke.—We hear of the death of the art-historian Dr. G. Floerke, of the University of Rostock, at the age of fifty-two. Professor Floerke was the author of several books on art, the most important of which is his *Schwarze Bilder aus Rom und der Campagna*. He also distinguished himself as a novelist. (*Athen*. October 20, 1898.)

George Dennis.—The *Athen*. November 19, 1898, contains a brief obituary of George Dennis, the author of *The Cities and Cemeteries of Etruria*. He was born in 1814, and died in his eighty-fourth year.

EGYPT

Care of Antiquities.—Excavations during the Winter of 1898-99.—A committee has been appointed to exercise a general oversight over the management of the *service des antiquités*, called 'le Comité d'archéologie.' This committee consists of the present Director M. Loret, Artin Pasha, Sir William Garstin, Major Lyons, Dr. v. Bissing, and two other members, and will meet about once a month to make concessions for excavations, take measures for preventing abuses, etc. It is hoped that the lamentable destruction of antiquities by incompetent excavators and Arab dealers will be considerably lessened by a proper activity on the part of this committee, and that the whole system of caring for the antiquities will in the course of time be thoroughly reformed.

For this winter, the Germans have received a concession to excavate at Abusir, and Dr. Schäfer, of Berlin, has already begun the work. Dr.

Spiegelberg and Mr. Newberry have received permission to excavate the temple of Amenophis II, at Thebes, discovered by Spiegelberg two years ago, and they are both on the ground. Mr. Petrie, it is understood, will continue his researches in the neighborhood of Denderah; but he has not yet arrived in Egypt.

Mr. Green will clear the buildings excavated by Mr. Quibell at Kom-el-Ahmar, last year, for the purpose of making plans. Mr. Somers Clarke reports that the *sebah*-diggers have destroyed a brick mastabah of the Old Empire, excavated there last winter.

M. Loret has empowered a Coptic scribe, named Subki, who is not even an educated man in the European sense, and much less an Egyptologist or an architect, to conduct excavations for the *service des antiquités* at Memphis. Mr. Subki is making his first experiment on a temple of the Greek period, and has destroyed the brick-work of the front wall, leaving the stone facing standing.

Grenfell and Hunt have received a concession for a large but unpromising tract of land south of the west end of Birket Karun (Fayûm), containing, among other *tells*, those of Kasr-el-Banat.

M. Amélineau has returned to Egypt and expects to continue his work at Abydos under his former concession, which was for five years. It is generally hoped, however, that the English authorities will at least take measures to prevent a recurrence of the direct abuses which have characterized Amélineau's previous excavations. Abydos has been preserved practically intact for about twenty-five years; and it is a matter of regret that some of its most important tombs should at last have been opened in such a manner that the most valuable of their contents are lost to science. Much has been destroyed, much has been stolen by Arab dealers; and a great part is now offered for sale by Amélineau himself and his financial backers, but without any record of their provenance ever having been made. (Letter from G. A. REISNER, November 4, 1898.)

Egyptian Writing Materials. — The German Postal Museum in Berlin recently acquired three wooden writing-tablets discovered in ancient tombs of Thebes in Upper Egypt. They date from the periods 1500 B.C., 1400 B.C., and 200 A.D., respectively. At the top of the first tablet there are two holes; at the top of the second simpler tablet, there are four holes, intended to keep red and black ink, commonly used by the scribes of ancient Egypt. Traces of dried ink may still be recognized in them. The lower, somewhat receding, part of each tablet is closed by a thin plate of wood. It served as a receptacle for the *calam*, or pen made of cane. When opened, three calams were found in the first tablet. The third tablet, of Graeco-Alexandrian origin, has a black writing-surface, and was apparently used by a school-boy, for at its upper end the Greek alphabet is written. (H. V. HILPRECHT, *S. S. Times*, October 22, 1898.)

MEMPHIS. — Greek Inscriptions. — F. von Bissing has copied the following inscription, perhaps from Memphis, in the shop of a dealer in

antiquities: Ὑπὲρ βασιλέως Πτολεμαίου καὶ | βασιλίσσης Βερενίκης θεῶν |
Εὐεργετῶν καὶ τῶν τέκνων Σαράπιδι | Ἰσιδι τὸν ναὸν καὶ τὸν περίβολον |
Ἀπολλώνιος Φιλάνος Ἀμμωνιεὺς | καὶ ἡ γυνὴ αὐτοῦ Δημητρία. (*Athen. Mitth.* 1898, p. 367.)

CAIRO.—**The Statue of Pepi.**—The great bronze statue of King Pepi of the sixth dynasty, found by Mr. Quibell at Kom-el-Ahmar, last winter, is being put together, and it has become clear that the inscription giving the name and titles of the Pharaoh, which was believed to have run round his belt, was really upon the pedestal of the image. The toe-nails were gilded, and a head-dress, probably of gold, was fastened to the head by means of bronze nails. Inside the statue was a smaller statue, also of hammered bronze, which has been successfully extracted from its hiding-place, and proves to be quite perfect. The face is the same in the case of both statues, and must have been a portrait. It is somewhat non-Egyptian in type, the nose being unusually large and prominent. As works of art the two statues stand on a very high level, and excite our wonder at the advanced state of Egyptian culture in the age of the sixth dynasty, or about five thousand years ago. (*S. S. Times*, December 24, 1898, Letter from A. H. SAYCE.)

A Stele.—In *B.C.H.* 1897, pl. xix, 2 (cf. p. 579) is published a funeral stele now in the Museum at Gizeli, Egypt, representing the door of a tomb surmounted by an inscription containing the name of the deceased.

BABYLONIA AND ASSYRIA

A German Expedition.—The Deutsche Orientgesellschaft, which was founded in Berlin at the beginning of the present year, is making preparations for a 'German expedition for archaeological researches in Mesopotamia.' The expedition is to start in December, and will be conducted by Dr. Robert Koldewey, who was exploring in the same field last winter. At the special request of the Minister of Education, Dr. Koldewey has been granted a year's leave of absence by the Minister of Trade and Commerce. It is supposed, however, that the plan drawn up by the Orientgesellschaft will require a series of years for its execution. (*Athen.* November 12, 1898.)

A DOCUMENT OF KING NABŪNA'ID.—In connection with his recent visit to the East, Professor Hilprecht acquired an important cuneiform document of King Nabūna'id, the last Babylonian king of the so-called Chaldaean dynasty founded by Nabopolassar (625 B.C.), and overthrown by Cyrus (538 B.C.). It is a brown barrel-shaped cylinder of baked clay, 5½ inches long, and measuring 6¼ inches at its largest circumference in the centre. With the exception of the two flat ends, the whole surface is inscribed with two columns of Neo-Babylonian cuneiform writing, in several passages not very easy to decipher owing to certain incrustations formed there in the course of the twenty-five hundred years which it was

buried under the ground. Only a small portion of the ends of lines 5-14 of the second column is broken off, otherwise the cylinder is well preserved. This cuneiform document, containing altogether fifty lines of inscription, is the first authentic record of Nabûna'id's restoration of Babylon's gigantic inner fortifications, known by the name Ingur-Bêl. The importance of the document is enhanced by the statement in line 16 that the king devoted his energy also to the venerable temple Eshidlam, god Nergal's sanctuary in Cuthah (or Cuth, comp. 2 Kings 17: 30, 24), to the northeast of Babylon, hitherto not mentioned in Nabûna'id's numerous inscriptions. (*S. S. Times*, November 26, 1898.)

NIPPUR.—**American Expedition.**—The new Babylonian Expedition of the University of Pennsylvania arrived at Port Said November 7, reached Aden about a week later, and left for Basrah, whence it was to proceed to Bagdad. From Bagdad the expedition was to go by way of Babylon to Nippur, where active work was expected to begin about January 1. The expedition is in charge of Professor H. V. Hilprecht, scientific director, and Dr. J. H. Haynes, who directs the operations in the field. (*S. S. Times*, December 24, 1898.)

PALESTINE AND PHOENICIA

Work of the Palestine Exploration Fund.—Among the varied contents of the *Quarterly Statement* of the Palestine Exploration Fund for October are an account, with a plan, of the Lower Pool of Gihon, by Dr. C. Schick; maps of the vicinity of Hebron and Jaffa, together with some striking photographic views of Petra. The new excavations by Dr. F. J. Bliss are to be at Tell es Sâfi, about twenty-three miles south of Jerusalem, the possible site of ancient Gath, but certainly the Blanche Garde of the Crusaders. (*Athen*, November 3, 1898.)

SIDON.—**Greek Inscriptions.**—In *R. Arch.* XXXIII, 1898, pp. 109-112, H. Lammens publishes six fragmentary Greek inscriptions from Sidon and two from the village of Bint-Gebeil (Upper Galilee). The first inscription appears to be part of an honorary decree or a dedication by the municipality of the Caunians. The rest are sepulchral inscriptions, except the longer of the two from Bint-Gebeil, ἀγαθὴ τύχη | Εἰκοστράτου ἀρχιερέως καὶ δ | αὐτοῦ οἰκοδομήθη τω.

PERSIA

SUSA.—**De Morgan's Excavations.**—In the *New York Sun*, December 25, 1898, is an article in which, after a brief sketch of the history of Elam or Anzan, and more especially of Susa, an account is given of De Morgan's excavations at Susa from November 3, 1897, to June 1, 1898. The account is taken from De Morgan's report to the Minister of Instruc-



FIGURE 1.—STELE FROM SUSA.

tion read by Léon Heuzey before the Academy of Inscriptions, October 21, 1898. (*C. R. Acad. Insc.*; 1898, pp. 670-679.) The mound where Dieulafoy discovered the palace of Artaxerxes was further examined, and as

a result some changes will have to be made in the plan of the building. Traces of other and earlier buildings were found here. But the most important work was in the mound known as the citadel. Here the upper layer contained remains of Persian and Arab pottery and the like not earlier than the middle ages. Below this were found walls, coarse pottery, iron and bronze nails, pieces of metal, and coins of the Antiochi and Arsacidae. The period represented by this layer covers about five centuries, from 330 B.C. to 226 A.D. During this period no important buildings were erected. Some Greek pottery is found in this layer, evidently imported. The Achaemenid period, the remains of which would naturally be sought under those of the Macedonian epoch, has left no important traces here.

At the depth of about 5 feet below the layer described above, the Anzanite remains begin. Here were found walls of brick, but none of these is standing to a height of more than 1.20 m. More than eight hundred inscribed bricks have been found, but the inscriptions are not yet deciphered. Many glazed bricks have come to light, showing that the kind of work familiar in Babylonia and Assyria was practised in Persia in the times of the Anzanite kings. The plan and purpose of the buildings to which the walls belong is not yet clearly made out. It is evident, however, that columns were in use to some extent, and it seems probable that the roofs were formed of beams without the use of the arch. It is likely that the remains are those of a palace. Many fragments of inscribed stones and numerous other objects have been found. The following are especially interesting: (1) A bronze table 1.60 m. long, 0.70 m. wide, and 0.30 m. thick. This has four holes on the sides and is bordered by two snakes. This slab was supported by five human figures, which now lack their heads and the lower parts. It is therefore not to be determined whether they were standing or crouching. The style of these figures is remarkable. The hands are folded on the abdomen. All projecting parts of the work are much damaged. (2) A granite obelisk with an archaic inscription of nearly ten thousand signs. (3) A large stele with a remarkable relief representing a god or a king overcoming his enemies in battle (Fig. 1). Heuzey believes that this work is derived from early Babylonian art. (4) A block of white stone with reliefs on the four sides and a snake carved on the top. On the sides are suns, a moon, two houses, a scorpion, and other much defaced representations in the upper register, while the lower register is occupied with fantastic animals and squares. Below this was once an inscription, now much defaced. (5) A block of black stone adorned with reliefs of various figures, apparently symbolic, and a representation of a draped, beardless figure, probably a king, seated on a chair. He raises his hands in adoration to a scorpion facing him. At his feet is a lion. This stone also has a long inscription.

ARABIA

A Well-equipped Expedition.—An expedition under the direction of the Swedish Arabic scholar, Count Landberg, accompanied by Dr. D. H. Müller of Vienna, Dr. Simony, Dr. Cossmat, Dr. Gimley, Dr. Jahn, and Mr. G. W. Bunj, was expected at Aden about November 13th. The chief aim of the expedition is the exploration of the ruins of Shabwa (Sabota), the ancient capital of Hadhramôt, where many buildings, sculptures, and inscriptions are said to exist. Later (in February) the Mahra district and the island of Soqatra will be examined. The emperor Francis Joseph is patron of the expedition, and the Academy of Vienna has granted a large sum for its equipment. King Oscar of Sweden is also interested, and the English government in Aden has promised assistance. (H. V. HILPRECHT, *S. S. Times*, December 24, 1898.)

ASIA MINOR

ANGORA.—**Hittite Sculptures.**—On his scientific tour through the northwestern provinces of Asia Minor, Professor Hilprecht has discovered new Hittite monuments in basalt near Angora, by means of which the northern boundary of the ancient Hittite states is shown to have extended about five days' journey to the north from Boghaz-Keui, well known from the rock-cut Hittite monuments preserved there. In all probability the Hittite boundary extended even more northward. The find has been reported by Dr. Hilprecht to the authorities in Constantinople, who have given orders to remove the monuments to the capital of the Turkish empire. (*S. S. Times*, October 22, 1898.)

KAISARIYEH.—**Sculptures with an Aramaic Inscription.**—In 1895, a scholar by the name of Smyrnow communicated to the Imperial Russian Archaeological Society a brief description and a not very satisfactory reproduction of certain monuments which had been discovered in Arabisson, a small village on the river Kizil-Irmak (the ancient Halys), to the west of Kaisariyeh in Cappadocia, whence they were afterwards removed to Koniah. The Russian report attracted no attention in Europe and America, and the monuments remained unnoticed in a government building of Koniah until, very recently, Halil Bey, on an inspection tour through the western provinces of Asia Minor, found the stones, and ordered them to be sent to the Archaeological Museum in Constantinople. It is now possible to gain a clearer conception of the precise character of these monuments. They are two large basalt stones, the one rectangular in shape (4 feet 4 inches long, nearly 1 foot 11 inches high, 11 inches thick); the other, entirely irregular and fragmentary (2 feet 5½ inches long, 1 foot 10 inches high, 1 foot 3¾ inches thick). Judging from the material (basalt), the very peculiar style of art, and the scenes represented upon their surfaces, the two monuments belong to the same age, about 700 B.C., and probably were

executed by the same hand. The smaller basalt was never cut into any form; the irregular block, having been somewhat polished, is on every available spot covered with low reliefs, very elaborate in design and conception, but utterly lacking in perspective. The artist shows us a hunting-scene modelled after the familiar pictures of the royal palaces in Nineveh. On the one side there is a chariot drawn by two horses, which for the greater part are effaced. A man, of whom only the two hands holding the reins are left, stands in the chariot, hunting in a swampy region abounding in water-plants and fowl, as indicated by the duck swimming below the wheel of the chariot. The carvings on the other sides are very much mutilated. I recognize parts of two large animals, — the one perhaps an elephant, the other a lion (?). In front of the latter the artist has pictured a charming rural scene. A man (shepherd) with curled hair and straight nose sits on rich pasture ground thickly covered with flowers. In his right hand he holds a cup of milk, while his left rests upon a lamb stretched on his side and drinking from that cup. The importance of this monument is greatly increased by an Aramaic inscription of about thirteen lines, running over the upper part of the chariot and the space between the wheel and the duck, partly covering the latter. From the photograph before me it is impossible to recognize more than a few single letters.

The larger monument is very well preserved, but not so clear as to its meaning. In the centre of the one long surface, upon a stand, we see a large plate filled with grapes and other fruit. Around it, on the one side, innumerable plants, a kind of fern, sun-flowers, etc., are growing luxuriantly, while the other half is occupied by a large bird (eagle?) with outspread wings, a resting humped ox, an amphora or water-jar, six rings (bread?), and innumerable flowers. One of the short edges contains three large animals marching behind each other, — a humped ox, a camel, and an animal, which is, perhaps, meant for a horse, with its long mane. One of the long edges also contains animals, with an inscription in a kind of cursive writing. (H. V. HILPRECHT, *S. S. Times*, December 24, 1898.)

These monuments are described by Clermont-Ganneau, *C. R. Acad. Insc.* 1898, pp. 630-640. The place of discovery is said to be Yarporez, probably the ancient Arabissos. A translation of the inscription, which does not claim to be certainly correct in all particulars, is DINMZDIS (?) — the queen (?), sister, and wife of BIL (?) (or BGL ?). Thus (she) speaks to "I am the wife of BIL (?) the king (?)." Then (?) BIL (?) speaks thus to DINMZDIS(?): "Thou art my sister, great, wise, and beautiful thou art. . . and that is why I have desired thee (as) wife of my love."

AK-SHEHIR.—A Monument of Roman Date.—Professor Hilprecht reports from Ak-Shehir ('The White Town'), in Phrygia, by several authorities regarded as identical with ancient Philomelium, and, according to Strabo, not far from the boundary of the province of Lycæonia, that, in excavating the cellar of a house, workmen discovered the platform of an ancient monument of the Graeco-Roman period. The platform, to

which, on all four sides, well-carved steps lead up, is constructed of white marble, and quadrangular in form, the four sides being represented by four curves (bent inward), each about 20 or 25 feet long. In order to ascertain the exact character of this well-preserved platform, so far only partly exposed, and what stood upon it (shrine or statue), it will be necessary to remove the two adjoining houses, and to excavate even a portion of the neighboring street. Orders have been issued to preserve the monument intact. (*S. S. Times*, October 22, 1898.)

AMBAR. — Sarcophagus. — The sarcophagus recently discovered in the province of Koniah has been carefully examined by Hamdy Bey. The exact place where it was found is Ambar, near Heraclia. It is 7½ feet long, and a little over 6½ feet wide. The exterior is adorned with bas-reliefs representing various scenes wherein seventy-three figures are sculptured. On the whole, the workmanship of this well-preserved sarcophagus is a fine specimen of the art of the second century of the Christian era. As soon as practicable, it will be added to the famous collection of sarcophagi in the Ottoman Museum at Constantinople. Meanwhile, this monument has been placed under cover, and surrounded by a railing to protect it against injury. (*S. S. Times*, October 22, 1898.)

MARASH. — Athenian Coins. — Near Marash, an earthen pot containing nearly a hundred silver coins, in a fine state of preservation, has been discovered and sent to the museum in Constantinople. All the coins are alike, — Attic staters of the fifth century B.C. Obverse, head of Athena; reverse, owl and inscription AΘΕ. (H. V. HILPRECHT, *S. S. Times*, November 26, 1898.)

SMYRNA. — Inscriptions. — From the Ἀρμονία of Smyrna are published, in *Athen. Mitth.* 1898, pp. 165, 166, two inscriptions from the neighborhood. One is a mere fragment; the other seems in honor of L. Fabius Chilo, who was consul for the second time in 204 A.D. Its conclusion is very fragmentary.

In *Athen. Mitth.* 1898, pp. 267–270, P. Wolters publishes an epigram from Smyrna. It is on a gravestone for the two sons of Demetrius, who are represented, with their slave, in the relief above the inscription. The writing is hard to read, but is given in this form:

Ἄ λάλος ἐν ζωοῖσι τὰ μὴ ζῶντα παρ' [ἀ]στοῖς
 φάμα καρύσσω μονσοεπεί στόματι·
 Ζμύρνα πάτρα γενέτας Δημήτριος ἡδὲ τεκοῦσα
 Νάν[ν]ιον ἐκλανσαν δισσὰ κόρων πάθια,
 Ὃν ὁ μὲν οὐκ ἐτέλεισεν ἐν ζωοῖς ἐνιαυτοῦ
 Πλείω, μοῖρα δὲ σὴ. Ματρίω, ἦν τρι[ε]τής,
 Ἀῖ[δε]ω πνλάουρε, σὺ δ' εἰαγίον ἐνὶ θύκω[ι]ς,
 Διάκέ, [σ]ημήναις ἦι θέμις ἀτραπιτόν.

The stone also bears two crowns, but these seem merely adornments, as the words ὁ δῆμος seem to have been erased.

Greek Inscriptions.—In *Athen. Mitth.* 1898, pp. 362–367, are given a number of inscriptions from Asia Minor contributed by various correspondents.

From LAODICEA AD LYCUM, G. Weber sends five new inscriptions, apparently of no great importance, and a correction to Le Bas-Waddington III, 1693 b, of which the first line should read 'Αφιέρωσεν θεῶν Τύχην τῇ πατρίδι.

From HYPAEPA are three inscriptions, one honorary, another (a mere fragment) relating to some financial matter, and the third Δῶ Αἰθείτῃ καὶ τῇ Σαυενδηνῶν κατοικίᾳ Ἀπολλωνὶς Θεοδώρου τοῦ Ἀπολλωνίου ἐποίησε τὸν. . .

In TYANA the statue of a girl has been found and is to be taken to Constantinople. From the same place comes a new inscription Σώτηρ καὶ Θεόδοτος Στράτωνος ἐκ τῶν ἰδίων κατεσκεύασαν.

From DORYLAEUM (Eski-Schehir) comes a bilingual inscription. The first part is apparently in Phrygian, followed by some Phrygian names connected by *καὶ καὶ*. The conclusion is *παρεθέμην τὸ μνημεῖον τοῖς προεγγραμμένοις θεοῖς καὶ τῇ κόμῃ ταῦθ' ὁ πατήρ Ἀσκληπίος*. The Phrygian names preceding are probably those of the deified dead under whose protection the grave was placed.

F. Rühl has published in *Athen. Mitth.* 1898, pp. 161, 162, two inscriptions from Dorylaeum, using photographs made shortly after the discovery of the stones, which were to be broken up for building purposes. Both are from gravestones, and one is in Iambic trimeters. The relief on the other represents an eagle with a wreath in his beak, standing on a globe and holding laurel branches in his claws. Keller suspects the artist misinterpreted the thunderbolt in his model.

PRIENE. — The Theatre.—The theatre of Priene, excavated in 1896–97 by the Berlin Museum, is made the subject of a preliminary publication by Th. Wiegand in *Athen. Mitth.* 1898, pp. 307–313, pl. xi (reproduced in Fig. 2). The article contains little more than a careful description of what has been found. The stage-buildings, the orchestra, and the first eight rows of seats have been uncovered. The diazoma is scarcely traceable, and the upper rows of seats are almost wholly destroyed. The orchestra circle, drawn inside the seats of honor, is nearly tangent to the proscenium, and has a radius of 6.57 m. The seats of honor are on the level of the orchestra, and separated from the other seats by a passage, which served also to carry off the surface drainage. Exactly in the centre of these seats is a rectangular altar, with its step toward the orchestra. There are places for an awning over the proedria, and also over the second and sixth rows of seats. The stage building was of marble, and contained three large but low rooms, each opening into the space back of the proscenium. A second story, which is partly preserved, was reached by an outside staircase. The proscenium is of the same age as the rest of the theatre, and is also entirely of marble. It was supported by twelve pillars, faced by Doric half-columns in front, two on the west and one on the east side. A considerable part of the cornice is also pre-

served, and both cornice and columns show many traces of brilliant coloring. Pinakes were placed in all the intercolumniations except those opposite the three doors leading from the *skene*. In Roman times this building of the third century B.C. underwent a complete alteration. The

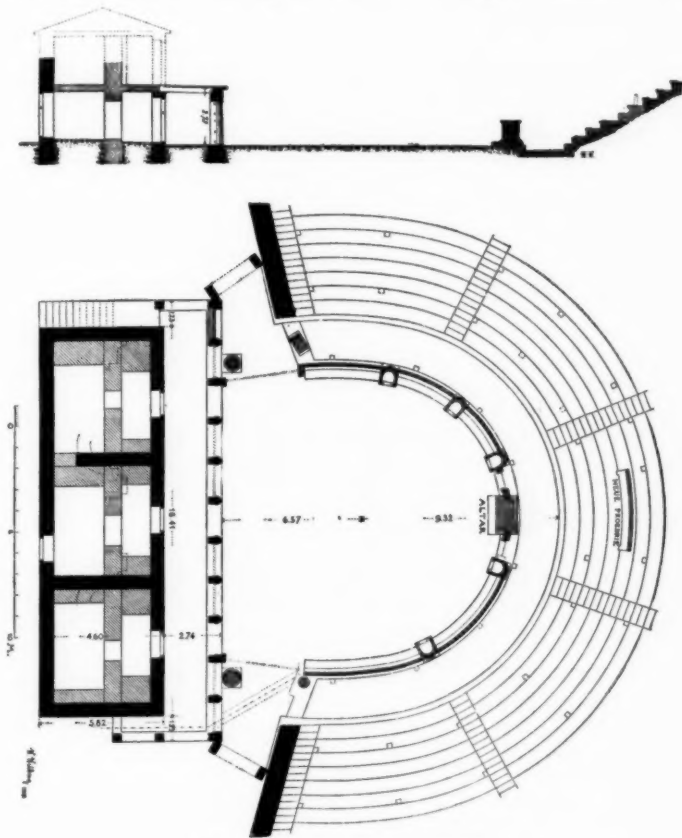


FIGURE 2.—THEATRE OF PRIENE.

front wall of the upper story was torn down, moved back about 2 m., and provided with the usual niches and decorations, and to support this a strong wall was built on the ground floor. The intercolumniations, with the exception of the three doors, were closed with thin walls, painted on the outside. As this broadening of the stage made the old seats of honor less

desirable, a new bench was placed opposite the stage in the fifth row of seats. The whole arrangement of the Hellenistic theatre and the Roman alterations can only be explained on the theory that at first the performances took place in the orchestra, while later they were transferred to the broadened stage.

TURKEY IN EUROPE

PERINTHUS.—*Inscriptions and Sculptures.*—In *Jh. Oesterr. Arch.* I. 1898, Beiblatt, pp. 105-122, 16 figs., Ernst Kalinka describes antiquities at Perinthus, later Heraclea. These are for the most part late Greek and Latin grave inscriptions, sometimes with Christian emblems. Among the sculptures are a torso of Dionysus of Hellenistic type and a torso of Hermes tying his sandal (Friederichs-Wolters, 1533).

SALONICA.—*Two Inscriptions.*—In *Athen. Mitth.* 1898, pp. 164, 165, are published two inscriptions from Macedonia. One is from a gravestone found not far from Salonica. The other is probably the oldest found in Salonica itself, as it is in honor of Q. Caecilius Metellus Macedonicus, who in 148 B.C. organized Macedonia as a Roman province.

CONSTANTINOPLE.—*The Imperial Museum.*—In *C. R. Acad. Insc.* 1898, pp. 466-469, is a note by André Joubin on the Museum at Constantinople. There are two buildings—the old Tchinili Kiosk, a Turkish structure of the fifteenth century, and the new museum erected to contain the sarcophagi from Sidon. This now contains all the grave monuments, sarcophagi, stelae, and reliefs, which form the chief wealth of the museum. Among the more recent acquisitions of the museum Joubin mentions a large statue of Apollo, or rather Alexander, from Magnesia ad Sipylum, a charming dancer from Pergamon, the archaic Artemis from Dorylaeum, a fine proto-Ionic capital from Neandria, and the marbles brought by Edhem Pasha from Thessaly, among them a remarkable bust of Ge with an inscription. Among the Byzantine antiquities are sculptured columns from the old St. Sophia, busts of the evangelists from the column of Arcadius, and a large archangel from one of the gates of the city. The collection of lesser objects—bronzes, jewels, vases, etc.—contains over four thousand numbers. In the hall of the bronzes are the Radowitz collection, containing many fine specimens, and other excellent works; for instance, the athlete from Tarsus. Among the jewellery are most of the gold and silver objects found by Schliemann at Hissarlik, and a series of Phoenician ornaments chiefly from Sidon, besides works of the Greek and Byzantine styles. The vases are nearly all from Asia Minor, and form an uninterrupted series of the pottery in use in Asia Minor from the prehistoric period of Troy to the end of the Roman empire. The lack of originality is very apparent. More than half of the terra-cottas are figurines from Myrina. The rest are from various parts of Asia Minor, and will soon form a complete series of the manufactures of that region. In connection with the museum an archaeological periodical is projected, to be called *Archives d'archéologie orientale*.

BULGARIA

SOFIA. — Marble Group. — In *C. R. Acad. Insc.* 1898, p. 398, S. Reinach describes a marble group found at Varna, and now at Sofia in the museum. The group, 0.45 m. high, is composed of three persons — a draped woman, leaning familiarly on the shoulder of a nude youth, and between them a little Eros. The group is explained as Aphrodite and Adonis. The style shows that the group is a copy of an original of the school of Praxiteles.

GREECE

Various Discoveries. — In *Athen. Mitth.* 1898, pp. 359–362, several recent discoveries are briefly noted.

In Piræus has been found a marble hydria with a relief and the inscription *Εὐαγόρα Αἰσχύρου*. In Patras at a depth of 4 m. numerous ancient remains have been discovered, including walls, column drums, and a cistern. One drum bears a short Latin inscription of M. Aurelius and L. Verus. A relief showed a standing youth, with breastplate, helmet, and greaves, holding a sword in his left hand, and the point of his lance in the right. The work belongs to the good Roman period.

Southwest of Gythium, near the ancient Las, are many ancient remains, which are said to have been secretly plundered by the owner of the land. A few of his discoveries have been seized by the authorities, but many have disappeared. Near Phthiotic Thebes a local archaeological society has been conducting excavations, which, however, seem to have yielded as yet only unimportant objects.

On Myconus the Greek Archaeological Society has found some empty beehive tombs. A short inscription, badly mutilated, from Samothrace, is published from a newspaper in Constantinople. The discoveries at Theron and Rheneia are noted in the same article. See pp. 259 and 260.

ACRAEPHIAE. — Inscriptions. — Recently some foundations, probably of a Byzantine church, were uncovered at Carditza near the ancient Aeraephaie, and found to consist largely of inscribed blocks. Paul Perdrizet was sent by the French School to examine this discovery, and at once continued the excavation, which yielded three dedicatory inscriptions; nine complete military catalogues, of which eight are dated; eight complete decrees of proxy and five fragments of such documents (these decrees and the catalogues are in the Boeotian dialect and of the second century B.C.); a long epigram of the third century B.C.; a fragment of an honorary decree; two lists of names of the imperial epoch; five epitaphs. At the same time in the neighborhood were found another dedication and eight epitaphs, of which four were archaic. One dedication, of the fourth century B.C., is to the hero Ptoios, and the statue was the work of an hitherto unknown Athenian, Menestratus. The dedications and the epitaphs are published, and also a corrected copy of the long inscription *C.I.G.S.* I, No. 2725, in *B.C.H.* 1898, pp. 241–260.

ATHENS.—**Inscriptions.**—In the *Annual of the British School at Athens*, No. III, pp. 106–120, J. G. C. Anderson publishes eleven inscriptions. The first is a list of names with the heading: *Συνθῆται οἱ κατασκευάσαντες τὸ γυμνάσιον Διὶ Κεραίῳ καὶ Ἀνθαί*. The names are such as are known in Boeotia, and Zeus Keraios is undoubtedly the horned Zeus-Ammon, who had a temple at Thebes (Paus. IX, 16). Anthas may be connected with Troezen or Anthedon, but is perhaps not a separate divinity (cf. Διὶ Ἀνθαλεῖ, *Am. J. Arch.* 1895, p. 210, l. 47). The inscription was found in the district of Athens called Plakka, and is now at the British School. The second inscription is on a folded lead tablet. It reads: *Ὁφελίωνα [τὸ] λ λιθολόγον | τὸν Θεοδότῳ Σωφρονίδα Ὁφελίων[ος] | ἐπρίατο παρ' Ἐπιγένεως Ἐπ[ήρ]α-το[ς] (?)*. The rest are Christian epitaphs of dates from the fourth century to the ninth or tenth. These, as well as the lead tablet, were found in the excavations at Kynosarges.

The Pedestal of the Statue of Zeus Olympius.—The discovery is reported of the pedestal of the chryselephantine statue of Zeus Olympius. It was found *in situ* under the existing temple, on the spot indicated in the account by Pausanias, who states that it was set up by Hadrian. The base is therefore not the work of Phidias, nor probably is any part of it in gold and ivory technique, as stated in the announcement, but further details are not as yet at hand. (*Cl. R.* 1898, p. 472, from the *Daily Chronicle*, November 5.)

Papers Read at the German Institute.—The following papers have been read at the open meetings of the German Archaeological Institute in Athens: January 5, 1898: W. Doerpfeld, 'The Excavations near the Areopagus'; O. Rubensohn and R. Zahn, 'The Dipylon Graves found in these Excavations'; J. Svoronos, 'The Popular Assembly of Cleisthenes, and the Theatre of Lycurgus, II'; January 19, 1898: W. Doerpfeld, 'Notes from Ithaca'; A. Wilhelm, On *C.I.A.* II, 20 and IV, 1, p. 23, 116 b; P. Wolters, 'A new Vase of Sophilus' (cf. *Jb. Arch. I.* 1898, p. 13); February 2, 1898: E. Ziller, 'On the Lighting of the Parthenon'; P. Kavvadias, 'A Popular Decree of Alcibiades'; W. Doerpfeld, 'Antiquities of Megara'; February 16, 1898: R. Zahn, 'Clazomenian Pottery'; E. Ziebarth, 'An Archaic Inscription from Brahami'; J. Svoronos, 'An Homeric Island' (Syrie), I; March 2, 1898: J. Svoronos, 'An Homeric Island,' II; H. von Prott, 'The Hephaestia.' This last paper discussed Aristot. *Ἀθ. πολ.* 54, 7, and pointed out why the Hephaestia and Amphiaraea of Oropus could not be the missing festivals. The inscription *C.I.A.* IV, 1, p. 64, shows the cult connexion between the festivals of Prometheus, Hephaestus, and Athena Polias, for *πεντητηριδα* must be taken with Kirchhoff to refer to the Panathenaea. March 16, 1898: O. Rubensohn, 'On a Sacred Vessel of Eleusis'; E. Angelopoulos, 'On the Harbors of Piraeus'; A. Wilhelm, 'Epigraphical Notes.' In Markopoulo on an ancient Herm are fragments of the first distich of the epigram attributed to Simonides in *Anth. Pal.* VI, 144. The inscription *C.I.G.S.* I, 53, containing another epigram of Simonides, has been found built into a church near Megara. (*Athen. Mith.* 1898, pp. 166–168.)

ELEUSIS.—**The Archaic Necropolis.**—In 'Εφ. Ἀρχ., 1898, pp. 29-121, A. N. Skias describes in detail his excavations in the early necropolis at Eleusis. Five plates and thirty-two cuts illustrate the article. The necropolis was almost undisturbed until these excavations, the later walls being built above it. The walls found were in six strata, the dates of which run from the time of the vases of Mycenaean style to that of the latest geometrical and earliest Corinthian vases found here. Besides vases of the styles mentioned, some ornaments of gold, some scarabs, and a statuette of Isis of "Egyptian faience" were found. The geometrical vases belong to the earlier period of the style, about the tenth century B.C., a date which is confirmed by the scarabs found with them. Several vases have incised ornament. The chief importance of the article resides in the careful and detailed description of the necropolis and of the exact place where each object was found. In *Athen. Mitth.* 1898, p. 163, is a brief note on these excavations.

MELOS—**The British Excavations.**—A large part of the *Annual of the British School at Athens*, No. III, Session 1896-97, is devoted to Melos. Cecil Smith, Director for the year 1896-97, describes (pp. 1-30; pls. i-iii; 2 cuts) the excavations of 1897. These were in part mere trial excavations, but remains of early civilization were discovered in many parts of the island. At Phylakopi an important settlement existed in pre-Mycenaean times. Besides house walls, thick walls with chambers in them were discovered, as well as numerous small objects of pottery, obsidian (in which Melos is very rich), stone, and bronze. Among the most interesting objects is a terra-cotta boat, apparently an imitation of a boat made by stretching a hide over small wooden ribs. A bronze statuette appears to be a development from the primitive stone idols known at various places among the Cyclades. J. W. Crowfoot publishes a report (pp. 31-34; cut) of 'Tentative Excavations on the Demarch's Field,' where some walls of, presumably, Hellenistic times were found (cut). C. E. Edgar describes (pp. 35-51; 18 cuts) 'Prehistoric Tombs at Pelos,' a place about an hour's walk south of Phylakopi. These tombs belong to a very early period. The pottery found here is of course hand made. The colors vary from light red to black. Almost all the vases are highly polished, and about half are adorned with a simple incised pattern, usually herring-bone. The shapes are generally round, with wide openings. Obsidian is fairly plentiful. The tombs at Pelos are cist-tombs, walled and originally covered with stone slabs. 'Ancient Sites in Melos' are described by Duncan Mackenzie, pp. 71-88 (2 figs.). Remains of primitive occupation are to be found in all parts of the island, even in the western mountainous region, where they have hitherto not been suspected. These articles contain much discussion of questions in prehistoric archaeology, and make it evident that the British excavations in Melos are likely to add much to our knowledge of the earliest inhabitants of the Cyclades and adjacent islands.

OLYMPIA.—*Injuries to the Museum.*—The great storms and rains which have prevailed during the last few weeks in the Peloponnesus have considerably injured the Museum of Olympia. The rain has penetrated through the roof into the interior, and the whole west wing of the museum is deluged with water. The room in which the 'Hermes' of Praxiteles stands has been inundated, and also the compartment which contains the collection of ancient vases. Two huge cracks have opened in the walls of the east wing, and there is some danger of a fall of part of the building. The negligence of the Greek Government has become serious, for it is doing nothing for the efficient protection of these priceless treasures from destruction. Instead of being left scattered in remote corners of Greece, they ought surely to be collected in some common museum in Athens, where their preservation would be secure. (*Athen.* November 26, 1898.)

PAROS.—*Excavations.*—In the *Berl. Phil. W.* October 8, 1898, is an account of O. Rubensohn's excavations at Paros, derived from the *Beilage* of the Munich *Allgemeine Zeitung* of August 24. The excavations have been discontinued. The sanctuary of Asclepius lies at the foot of a cliff near the town of Parikia. Here a spring was found with a marble basin. Remains of walls of the fifth century B.C. were found, which once enclosed a rectangular court, in the middle of which was an altar. Other walls may have belonged to a double portico. Many inscriptions came to light, including a long decree and an archaic inscription containing the name Mikkiades and the word Phoib . . . , probably a dedication to Apollo. A remarkably fine and well-preserved nude statue of the so-called Apollo type was found here, as were also numerous architectural fragments. The city wall of ancient Paros has been completely excavated; it appears to belong to the fifth century B.C. On a neighboring hill are remains of a peribolus wall surrounding an altar. Rubensohn believes this was a sanctuary of Aphrodite. Lower down on the same hill is a spring, and near it niches cut in the rock to receive reliefs or the like. Many terra-cottas were found here. Rubensohn thinks the place was sacred to Eilethia. Several inscriptions have been found at the place where the fragment of the Marmor Parium came to light last year, but no further fragments of the Marmor Parium itself are to be hoped for there. A local museum has been founded, which already contains many interesting things, including the piece of the Marmor Parium.

PATRAS.—*A Fine Mosaic.*—In the *Annual of the British School at Athens*, No. III, pp. 121-148, Cecil Smith publishes and discusses a statuette found at Patras, in the summer of 1896, in the square called Psilalonia. At the same place a fine mosaic pavement was discovered, which is briefly described. It is rectangular, 6.60 m. long by 2.50 m. wide. Two scenes are enclosed in borders of bead-and-reel and cable patterns. In the upper scene are figures holding masks, standing in various attitudes. In the centre is a table. Some of the figures seem to be musicians, and one is a citharist. The subject is apparently the preparation for a Dionysiac contest. In the

lower group are twenty-one figures of athletes representing the contests of the palaestra. The mosaic is attributed to the second century after Christ.

NEW PLEURON. — The Theatre. — The theatre of New Pleuron, in Aetolia, has been excavated for the German Archaeological Institute by R. Herzog and E. Ziebarth, who have given a full account of their discoveries, accompanied by plans and photographs, in *Athen. Mitth.* 1898, pp. 314–325, pls. xii, xii a. This theatre is the smallest in Greece, though the one at Oropus is but little larger. It is also very poorly equipped, as there is no stage building. The city wall forms the background, and a tower formed the dressing-room for the actors. The proscenium is 2.35 m. in front of this wall, and at either end is a carefully built wall, which seems to have formed the paraskenia. The orchestra is partly cut from the rock, and about 11.20 m. in diameter. The supporting walls at either side of the seats are well preserved, and eleven rows of seats are preserved at the centre, to which four more must be added to reach the enclosing wall at the rear. The theatre was evidently built at the same time as the fortifications, and this enables us to date it with some accuracy, as the city was founded in 234 B.C.

RHENEIA. — The Corpses moved in 426 B.C. — In 426 B.C. the Athenians purified the island of Delos by removing to Rheneia all the corpses that had been buried in Delos. Stauropoulos has found on the island of Rheneia an inclosure containing a layer of bones, with few other objects, about half a metre deep. Above the bones were many objects such as were put with the dead in graves. Over the layer of bones were slabs of stone. The objects found are mostly vases, the styles dating from prehistoric times to the red-figured Attic ware. No weapons, by which Thucydides says the Carian graves were distinguished, have been found. Terra-cottas and bronzes were not numerous. About thirty sarcophagi of poros were found, and in them red-figured vases. These are probably among the latest interments before 426, and are therefore of importance for the chronology of vases. The discovery as a whole is important, partly because all the objects found here must be at least as early as 426 B.C. (*Berl. Phil. W.* December 10, 1898.)

SYRA. — Early Fortifications. — On the island of Syra, near the village of Chalandriani, Tsountas has found an ancient fortification, consisting of a wall with five towers. Within the wall are various rooms, in which were found many clay vases and jars, some stone utensils and mortars, a bronze knife, and a silver band with engraved ornament, now nearly unrecognizable. The fortification appears to be the earliest of all similar works known. Some graves were also discovered containing vases of clay and of marble. (*Berl. Phil. W.* December 10, 1898.)

THEBES. — MAMOURA. — Inscriptions. — Three inscriptions from Boeotia are published in *B.C.H.* 1898, pp. 270–271. Two are gravestones from the neighborhood of Thebes, each containing but a single word. The

other is from Mamoura, and is a manumission inscription of the second century B.C. The dialect is Boeotian, the F is written and also the lunar C.

THERMON. — Temple and Terra-Cottas. — The Greek Archaeological Society continued its excavations during the summer. The temple appears to have been built of crude brick and wood in its upper parts. The columns were originally of wood, but this was replaced by stone. The front had five columns, and the interior had a row of columns in the middle, dividing it into two naves. A cornice of terra-cotta ran round the temple. This was adorned with polychrome male and female heads in alternation, the male heads serving as water-spouts. Some of these were Silenus heads, others rough, bearded heads of a different type. Parts of the painted terra-cotta metopes were also found. Among the representations are a running Perseus with the Gorgon's head, a man with the spoils of the hunt, a large Gorgon's head, and three seated deities. The last-mentioned slab belongs to a restoration, but the others may be assigned to the end of the seventh century B.C. This is the first good and fairly complete example of the terra-cotta sheathing of the wooden parts of a temple found in Greece proper. This temple may be a Corinthian work, or a work created under Corinthian influence. (*Berl. Phil. W.* December 10, 1898.)

Professor Alfred Emerson, in a letter dated December 18, writes that the slab of painted terra-cotta, which had been considered part of the pediment decoration of the temple, is now seen to be a metope. The technique of the metopes, in the absence of all relief, is even more clearly that of Greek pottery with black, red, and white figures on a buff ground, than is that of the antefixes, and the surface slip of the metopes is better preserved. Dr. Thiersch, of Munich, has suggested a restoration of the temple with a symmetrical hip roof, instead of a straight roof with pediments. This is, however, not accepted by the Greek scholars. Dr. Thiersch thinks the ceiling of the temple was divided into squares, with longitudinal, transverse, and diagonal beams coming together upon the columns. Below and partly under the remains of the seventh century temple are foundations of two earlier buildings, probably successive temples preceding the great one. The plan of the larger building was nearly elliptical, but the entrance end contained a nearly square chamber. The smaller and earlier building had a similar chamber at one end, and at the other a curved projection like an apse. Emerson calls attention to the points of similarity existing between these early buildings, — of the tenth and ninth centuries B.C., — and the *bouleuterion* at Olympia. That the buildings at Thermon will prove to be of great importance to students of the history of Greek architecture is certain.

TROEZEN. — A Peculiar Building. — Some years ago, Ph. E. Legrand conducted excavations at Troezen, some of the results of which have already appeared in the *B.C.H.* (1892, pp. 165-174; 1893, pp. 84-120, 626-627), and these reports are continued in 1897, pp. 543-551, by an account of a building then uncovered, which is of a somewhat peculiar form. It consists of a long hall (29.15 by 9.60 m.), with smaller halls (6.20 by 4.50 m.) at each

end, thus enclosing a court on three sides. The large hall was entered by two doors, each of the smaller by one. The principal room (and doubtless the smaller rooms also) was lined with low bases, usually set at right angles to the walls, which seem to have supported stelae, though none of these were found. There are also traces of many stone benches, usually arranged around three sides of low stone bases. The general arrangement seems to exclude the idea of a *bouleuterion* or *dicasterion*, and leads to the conclusion that this was a palaestra, though this cannot be regarded as certain until further explorations have been made.

ITALY

SAN ARPINO.—**A Tomb of the Samnite Period.**—G. Patroni, in *Not. Scavi*, 1898, pp. 287-288, announces the discovery of a chamber tomb, of the late Samnite period, at S. Arpino, north of Naples, the site of the ancient Atella. Other antiquities have been found here.

COLLETTARA.—**Aqueduct, Inscription, and Statue.**—In the Sabine district, at Collettara, a portion of an aqueduct has been found. Against its mouth leaned a stone, in the form of an architrave, with the inscription *L. Lucretius Pet. f. ded. don.* Near by was a colossal statue of limestone, probably representing a divinity. The head was lacking, but is thought to be in a neighboring village. (A. CAPPELLI, *Not. Scavi*, 1898, p. 293.)

CUMAE.—**An Inscription.**—G. de Petra reports the discovery of a marble slab containing a Latin inscription. The *Practor* here appears as the chief magistrate of Cumae. This is opposed to the testimony of *C.I.L.* X, 3685 and 3698.

L. Aemilio L. f. Vot. Proculo | C ueterano Pr. Cumis de HS | iiii. m. n. legatis testamento | eius Aemilia Ephesia uxor | amplius adiectis de sua pecun. | HS vi. m. n. sibi libertis libertabusque posterisque suis et | Proculi qui testamento | statu libertatis relictis essent | huic monimento uendundi | potestas nulli sit.

(*Not. Scavi*, 1898, p. 192.)

FERRARA.—**An Association of Sailors.**—An inscription has been found near Ferrara which mentions a *sodalitas*, probably for burial purposes, among the sailors of the fleet at Ravenna. The inscription is later than Augustus and probably not later than Trajan. (G. PINZA, *Not. Scavi*, 1898, pp. 268-269.)

FIESOLE.—**Roman Wall and Coins.**—The excavations at Fiesole continue to yield interesting discoveries. Recently another well-preserved portion of a Roman wall was laid bare, and some important finds of coins were made at the same time. (*Athen.* December 17, 1898.)

FORLI.—**A Bronze Sword.**—Near Forli, in the bed of the river Montone, a bronze sword has been found, 45 cm. long and 26 mm. wide at

the widest part. It probably came from a tomb washed away by the river, and is not later than the transition period between the age of bronze and that of iron. (A. SANTARELLI, *Not. Scavi*, 1898, pp. 269-270.)

MARIANA (CORSICA).—A Greek Inscription.—A sepulchral inscription was found at Mariana in the district of Bastia, Corsica, and was presented by Héron de Villefosse at the meeting of the *Société Nationale des Antiquaires*, April 20, 1898. The reading proposed is:

Αἰλῶνος ἀκύμορο[ν] [Σαρ]ουρνῶνον κτερίζ[αι]
[π]ενταίτε[ρς] [ἐ]πατο[ῦ] [δαδ]ας ἰδόντα [βίον]
[παῖδ]α πατῆρ Κονίντος [Μαρκ]ελλῶνος βα . . .
πατρῶνος κύριου

The translation of this is:

"Quintus Marcellinus Ba . . . patron of Sardinia, the afflicted father, has buried with due honours his son Saturninus, who has seen for only five years the torches of a happy life."

The stone on which this sepulchral inscription appears is a species of limestone, of rectangular shape, originally 11½ by 13½ inches. The date is probably the close of the second or the beginning of the third century after Christ. This is the first Greek inscription found in Corsica. Also the title πατρῶνος κύριου is entirely new. (*B. M. Soc. Ant. Fr.* 1898, pp. 189-190.)

MODICA.—Remains of the Bronze Age.—At Modica, in south-eastern Sicily, a collection of bronzes has been found, containing hatchets, knives, spear-points, fibulae, etc. They represent the end of the bronze age. (L. PIGORINI, *B. Paleon. It.* 1898, p. 264.)

MONTE CELIO.—A Marble Altar.—G. Gatti, in *Not. Scavi*, 1898, pp. 284-285, describes a marble altar found at Monte Celio, near Rome. The front and back are ornamented with three dancing Bacchantes in relief; there is a similar figure on one side, and on the other a dancing satyr. The work is good and may belong to the Augustan age. On the front is a sepulchral inscription, which was originally repeated on the back.

MONTE TABUTO.—Early Quarries and Tombs.—At Monte Tabuto, in southeastern Sicily, not far from Comiso, P. Orsi, in April, 1898, explored several prehistoric flint quarries, of the first Sicilian period, consisting of low chambers or galleries, excavated by means of stone implements and stakes of hard wood. The danger from falling masses of rock was partly obviated by columns of stone, left to support the roof of the larger chambers. One quarry, after being exhausted, was used as a tomb; it is suggested that the forty skeletons found here are those of workmen killed by the fall of stone in the adjoining quarries. There were found many flint knives, stone hatchets, a few complete decorated vases, and a great mass of vase fragments, some showing the transition between the first and the second periods. The product of these quarries furnished

material for commerce with a large part of eastern Sicily. In the same locality Orsi explored several rock tombs, finding numerous vases.

At Monteracello, east of Monte Tabuto, three varieties of tombs were found: excavated chambers, one of which contained vases of the first and second periods, as well as copper spear-heads and other objects of copper or bronze; irregular cells, partly natural, partly excavated; tombs built of slabs on the surface of the ground, probably covered originally with a mound of earth. Near this necropolis was found a portion of the circular foundation of a house, with flint and vase fragments. (*B. Paletn. It.* 1898, pp. 165-206; 3 pls.; 15 figs.)

NAPLES. — A Vase from Capua. — In *Not. Scavi*, 1898, pp. 285-287 (1 fig.), G. Patroni describes a curious vase found in the necropolis of ancient Capua in 1896, and now in the Naples Museum. That it is of local manufacture is evident from the coarse clay, the awkward form of the vessel, and the remarkable cover. The latter has, modelled below at three points, the front part of ducks, whose wings, also in relief, occupy most of the cover, which rises to a height almost equal to that of the vase itself. It is surmounted by a volute handle. Vase and cover are both painted, the former with palm and lotus leaves, showing a Rhodian model. The ducks may be referred to the same origin, but also show the Doric-Chalcidian art.

POZZUOLI. — Sculptures. — At Pozzuoli three pieces of sculpture have been found: two similar groups, showing Dionysus between Pan and a panther, in one of which the god has his foot upon a snake; and a statue of Fortuna. All are fairly well preserved, especially the last. They were probably architectural figures or decorated the garden of a villa further up the hill on the slope of which they were found. (G. Patroni, *Not. Scavi*, 1898, pp. 288-292; 3 figs.)

ROME. — Work in the Forum. — In the *Nation*, December 8, 1898, is a letter from R(ichard) N(orton) on restorations of ancient monuments in the Forum undertaken by Boni. The base, columns, and entablature of the *aedicula*, which stands at the northwestern entrance of the *Atrium Vestae*, have been set up, the missing column and other lost portions being replaced by brick. Some of the columns and part of the entablature of the Temple of Vesta have been reset. This necessitated the exploration of the mound of dirt left by previous workers on the site of this temple. Certain authorities have stated that the lower part of this mound resulted from the construction of the Republican period, and the upper from the reconstruction carried out by Septimius Severus. The discovery of mediæval potsherds in the "Septimian" mound has proved the incorrectness of this view. The work is by no means finished, but interesting results have been obtained: in the discovery of the steps of the temple, of one complete column, of fragments of the coffered ceiling, and of numerous pieces of the entablature. The nearly (but not quite) circular curb,

between the Temple of Castor and Pollux and the Temple of Vesta, which has been regarded as the remains of the *Puteal Libonis*, has been shown to be mediaeval work. Another piece of work on the road to completion is the reërection of the seven colossal granite and marble columns which originally stood opposite the Basilica Julia, on brick substructions similar to that of the column of Phocas. After this is accomplished, the attempt will be made to find the foundations belonging to a mass of exceptionally well-preserved and delicately carved remains that lie between the Temple of Castor and the Atrium Vestae. It is further intended to remove the pier of the Basilica Julia built by Comm. Rosa of entirely new material. After this, the existing fragments will be put, so far as may be, in their true positions. An interesting discovery is a large metope block, decorated with a *bucranion* carved in the best style of the Republic, which was found built into the wall sustaining the road that bounds the north side of the Forum. It probably belonged to the Basilica Aemilia.

A Tomb Inscription.—Recent excavations for various purposes have brought to light a number of tomb inscriptions. The following, from Regio XIII, is of some interest.

D. M. M. Aurel Th'allus u. e. proc. | sacrar. cogni't. sibi et filiis | lib bq fecit | Breccior'um.

For *procurator sacrarum cognitionum*, see Hirschfeld, *Röm. Verwaltungsgesch.* I, p. 209, note 2; *C.I.L.* VI, 5, 3429. See also *B. Com. Roma*, 1898, p. 42. (*Not. Scavi*, 1898, p. 164.)

Excavations near San Paolo.—L. Borsari announces from Rome, in the works near San Paolo, the discovery of twenty-seven sepulchral inscriptions. One stone is especially interesting, having an abbreviated inscription on one side, and the inscription in full on the other. Besides these inscriptions, there were several decorated urns, without inscriptions, and the portrait bust of a child, in marble. (*Not. Scavi*, 1898, pp. 276-284.)

SEGUSIO.—A Marble Hand.—In *Not. Scavi*, 1898, pp. 263-268 (1 fig.), A. Taramelli announces the discovery, in the town wall of Susa (Segusio), of a hand belonging to a marble statue somewhat more than 2 m. high. It holds a fragment of reins, and the writer thinks it belonged to a statue of Augustus driving a triumphal chariot, on the arch which now forms part of the town wall. It is his idea that the chariot was removed, and the fragments were used in the wall, when it was hastily constructed in the time of Aurelian or in the later barbarian invasions.

SYRACUSE.—Early Remains; a Byzantine Church.—Near Syracuse, in a tomb discovered thirty years ago, have been found a number of vases and a bronze sword; there are other similar tombs in this locality, and also remains of a village of the Stentinello type. These remains consist of oblong cuttings in the rock that served as the floors of houses. When found, they contained flint fragments and pottery. There was no

trace of metal. It has been discovered that the tower of Cuba, near Loguina, is built over a Byzantine church. (P. Orsi, *Not. Scavi*, 1898, pp. 297-298.)

TARANTO.—**Roman Silver Coins.**—A hoard of silver republican money, containing one hundred and two pieces, was found in Taranto in April, 1897, and has been placed in the Naples Museum. It was probably buried about 104 B.C. (E. GABRICI, *Not. Scavi*, 1898, pp. 294-297.)

TIVOLI.—**Votive Articles.**—An important archaeological discovery has been made in Tivoli. The workmen engaged upon the preparations for the electric railway unearthed about a hundred articles which formed the contents of votive urns in the temple of Hercules Victor. The director of the Archaeological Museum was at once informed of the discovery. (*Athen.* September 17, 1898.)

VOLTERRA.—**An Etruscan Tomb.**—Some days ago an archaeological discovery was made at Volterra through a curious accident. During a violent storm the lightning struck an ancient pine tree, which stood on the top of a hillock. The owner of the land proceeded to cut down the tree, and while his men were digging at the roots they brought to light a splendid Etruscan sepulchre. The tomb is large, circular in form, and supported in the centre by a square column. The interior walls are covered with stone slabs, which are so laid, one over the other, as to form an arched vaulting. The entrance is by two doors, placed at about a metre distant from each other. A number of burial urns were found in the tomb, as well as other articles. (*Athen.* October 8, 1898.)

FRANCE

ACQUISITIONS OF THE LOUVRE IN 1897.—*Marble Heads:* Two female heads from Greece; two veiled women's heads, Tralles; two portrait heads of beardless men, Pergamon and Minieh (Egypt); head of young Pan, Minieh.

Reliefs: Large funeral stele from Athens; two bearded men in military costume stand clasping hands; pediment and inscription, ΕΡΑΣΙΠΠΟΣ ΜΕΞΙΑΞ. Top of late stele; in the triangle, Nereids supporting a round shield; inscribed, ΕΠΕΡΑΚΤΟΣ ΕΠΕΡΑΚΤΟΥ ΜΕΙΑΗΚΙΟΣ; Greece. Piece of front of sarcophagus from Italy; lion's head in centre, satyrs, fruits, etc.

Inscriptions: On a broken limestone block, WPIWN ANΘΗΚΕΝ | ΕΤΑΓΑΘΩΙ. Seven Latin epitaphs, chiefly from the Campana collection, including that of the secretary of L. Seius Strabo, father of Sejanus, and of L. Sætasius Alexsander. From Tunis, east of inscription of 115-117 A.D., a decree regulating relations of persons connected with the estate Villa Magna Variani; also two Christian epitaphs, IANARIA and VONIFATZIA. Limestone reliquary inscribed MEMORIA

FELICIANI....., Algeria. Cast of Christian inscription in Greek, mentioning the heavenly ἐξθής ; marble original at Autun.

Bronzes: From near Delphi, upper part of archaic statuette of Athena, with helmet, lance, and shield. From the Renaissance department, in which it had been wrongly classified, bearded Ares, standing, in full armor. Two Etruscan mirrors, the three Cabiri with a woman, and the Dioscuri with two women. Part of diploma of Roman soldier from Nicaea, 139 A.D., mentioning parts of army in Palestine, under P. Calpurnius Atilianus. Bronze plate with Oscan dedication to *Vesuna*. Miscellaneous objects, busts, lamps, rings, etc., from Asia Minor, Syria, Algeria.

Silver hand-mirror from Boscoreale; handle in form of club with lion-skin. Facsimile in tin of a bust of a woman, from a piece of the Boscoreale treasure acquired by the British Museum. The corresponding piece, a phiale with a man's bust, is in the Louvre.

Glass: Large scyphus and goblet with thumb-rests on the handles, similar to specimens from Southern Italy, in Naples and London. Bead necklace with pendant, from tomb in Thebes. Ornaments from Tingad (Algeria).

Terra-cotta: From Tingad, boar attacked by dog, made in two parts fastened back to back; five lamps, four of them with Christian designs.

Painted Plaster: Heads, and ornamental designs from Kertch.

Statuette of a shepherd in jet (?); other figures in ivory, bone, alabaster, and lead. From Smyrna, sling-bullets of lead, stamped with letters.

Vases and all terra-cottas, except those classed as Christian or African, belong to the department of Oriental Antiquities, and are not included in this report. (HÉRON DE VILLEFOSSE, *Arch. Anz.* 1898, pp. 194-198.)

MARTRES-TOLOSANE. — Recent Excavations. — Ten villas or vicus have been discovered, scattered over a surface of 35 sq. km. The villa of Chiragan is especially remarkable. The original villa, built under Claudius, was considerably enlarged under the Antonines. Its sculptures are for the most part of the first and second centuries after Christ. They comprise architectonic sculptures, decorative compositions (large medallions of gods, bas-reliefs of the labors of Hercules, scenic and Bacchic masks), seventy statues, figurines, heads, and small bas-reliefs of mythological, philosophical, and political subjects, and sixty-five busts of emperors and members of the august families, from Augustus to Gallienus, or of unknown persons. The villa appears to have been occupied for four centuries by the procurators of the imperial domains in the upper valley of the Garonne and the valley of the Salat. The remaining villas and settlements are of somewhat less interest. All seem to have ceased to exist at about the same time. (DIEULAFOY, *C. R. Acad. Insc.* 1898, p. 479.)

MALIGNY. — Gallo-Roman Sculpture. — In *R. Arch.* XXXIII, 1898, pp. 150-151, is a description (from the *Bien Public*, of Dijon) of a quadrangular monolith, found in the territory of Nanteux, in the commune of Maligny. On each side of the stone is a relief. The first represents a draped female, holding a spear in her left hand. At her feet is an animal

of some sort, which seems to be looking at an object in her right hand. The second represents a nude youth, seated. The third represents a draped figure, holding in the left hand the end of an object which seems to hang behind the shoulder. In the right hand is an indistinguishable object. The fourth relief represents a draped bearded man holding a spear. All the figures are much defaced, but the work is good.

SWITZERLAND

BIEL. — Roman or Celtic Building. — The first object of the excavations carried on by the 'Pro Petinesca' Society, as we learn by a letter from Biel, is to decide the extent of the 'Roman camp' on the Innsberg. The so-called 'Roman wall' has been laid bare to the length of 220 m., but as neither weapons, coins, nor other articles of Roman origin have been found, it is conjectured that the excavators may be upon the track of a Celtic building. Next year, when the excavations are resumed, it is possible that more light may be thrown upon the question. (*Athen.* December 10, 1898.)

CANTON VAUD. — Law for the Preservation of Monuments. — The great Council of Canton Vaud has introduced a project of law for the preservation of historical monuments. The new law, which passed the first reading on September 5, provides for the appointment of a 'Cantonal Archaeologist,' and also of a standing commission at Lausanne under the name of 'Commission des Monuments Historiques,' whose business it will be to keep watch and report upon all buildings within Canton Vaud which possess a national, historical, or artistic interest. (*Athen.* September 17, 1898.)

AUSTRIA-HUNGARY

POLA AND VICINITY. — Various Antiquities. — In *Jh. Oesterr. Arch. I.* 1898, Beiblatt, pp. 97-106, R. Weisshäupl describes antiquities from Pola, Veruda, Val Bandon, Lavarigo, Altura, Nesactium, and Carnizza. These are for the most part Latin inscriptions on gravestones, remains of walls, and small objects of little interest. An exception is an inscription brought to Pola from Crete. It is a fragmentary decree of proxyeny of the city of Aptera, published by Haussoullier, *B.C.H.* III, pp. 418 ff., and given here in facsimile.

GRADO. — Inscriptions. — In *Jh. Oesterr. Arch. I.* 1898, Beiblatt, pp. 125-138 (6 cuts and several facsimiles), Heinrich Maionica continues his communication from p. 88 (cf. *Am. J. Arch.* 1899, p. 79). The inscriptions published are from sarcophagi and gravestones. One is late Greek, the rest Latin. The reliefs of several sarcophagi are published, but are of no great interest.

GERMANY

ACQUISITIONS OF THE COLLECTIONS OF ANTIQUITIES IN GERMANY, 1896.—IV. Cassel.—*The Royal Museum:* Mycenaean goblet; on either side a polyp with white dots outlining the arms and covering the body.

Cyrenaic eylix, coated with white, but with stripes of the clay ground left around the rim inside and outside. The inner picture is an animated conversation between Hermes and a seated Zeus. A half-moon pattern on the outside is Samian, but occurs on objects from Naukratis, Daphne, etc.

Boeotian tripod with cover; small figure-pictures on the outside of each support; an odd floral design of Ionic character around the body.

Early black-figured Attic amphora with picture-space framed by red lines, on either side; handles in same technique.

Black-figured lecythus with two youths kneeling, one behind the other, and lifting some uncertain, disk-shaped objects.

Especially fine red-figured gilded lecythus. Eros crowns a beardless herm, while a maiden brings a dish of grapes, and another, seated on a hillock, makes a gesture toward the centre.

Pyxis of fine clay with sharp outlines, and originally coated with white, in imitation of alabaster or ivory.

Blue glass oenochoe of sixth century.

Edward Habich Collection: Boeotian hydria with mask under the lip.

Boeotian plate, soon to be published.

Two omphalus-bowls, of light brown clay, with designs of buds and flowers; Boeotian, or at least of Corinthian-Chalcidian make.

Ring-shaped flask with geometric ornament in black, reddish and white paint.

Archaic lecythus with thick, yellowish coating and stripes of dull red.

Miniature prize-amphora with figure of a victor apparently copied from a statue.

White-ground Attic lecythus. The stele shows a relief between antae of a man standing before a seated woman. The thumb of one of the women shows through the lecythus which she is holding.

Attic lecythus with applied figures painted and gilded. The figures are a winged and long-haired Eros, a maiden with hands raised, and two dancing girls from the same mould.

Flask with head of Athena in relief on the front. The head is seen full-face, but the ornaments of the helmet, sphinx, griffins, and ear-pieces, are turned forward on both sides, to show in profile.

Flat round "field-flask," with medallion relief, painted white, on the clay background, as if to represent a wooden vessel inlaid with ivory. The reliefs have the head of the Parthenos, like the gold-reliefs of the Crimea, with snake and Victory. Poor work, suggesting forgery.

Among the terra-cottas is an archaic statuette of a woman pounding corn; also the collection of Asiatic terra-cottas from Aegina, and figures

from Tanagra and Corinth. (J. BOEHLAU, *Arch. Anz.* 1898, pp. 189-194; 16 cuts.)

BEUEL. — An Inscription. — At Beuel there has been found *in situ* a monument commemorative of a Roman victory; it is a pillar 1.45 m. high, surmounted by an ornamental piece with volutes. The inscription, with restorations, is as follows: (I). O. M. (Marti) Propugnatori (s) | (Victo)-
riae (S)aluti imp | (Seu)ri Alexandri Aug. n | (et M)ameae Aug. matri eius |
(et e)xercitus M. Aureli S(e) (ueri) Alexandri pii felicis | (inu)icti Augusti
totius (qu)e domus diuine eius | (le)g. i. mpf. Seueriana Ale (xand)r(ia)na
cum auxiliis | (pu)gna r(e)bus peractis | (e)unqu(e) T(it)io Rufin(o) | (e)V
leg(i)egionis eiu(s) (de)m ag(ent)e sub Fla(uio) | (Tit)iano (l. a. p. p. c)os.
IV. pol(n)endam (cur)auit VI kal(end n)o(n)ebres) imp. Al(e) (xandro et
Diane) cos. (H. NISSEN in *Jb. V. Alt. Rhein.* vol. 103, pp. 110-114.)

COBLENZ. — Roman Milestones. — At Coblenz, on the Engelsweg, south of the Löhrtor, two milestones have been found, the first apparently unfinished, the other with the following inscription in good letters:

- V
A E S A R
O N T · M A :: B
P O T I I I I I M P V I I I
C O S D E S I G I I I I P P
A B M O G · M · P
L I X

In excavating near the stones, a gravel road was found, 5 m. wide. (A. GÜNTHER, in *Jb. V. Alt. Rhein.* vol. 103, pp. 167-168.)

COLOGNE. — The Portia Paphia. — In *Jb. V. Alt. Rhein.* vol. 103, pp. 154-163 (1 pl.; 9 figs.), Steuernagel gives the results of the recent excavation of the 'Porta Paphia' at Cologne. The foundations are found to be much thicker than the wall above, perhaps for the purpose of preventing undermining by an enemy. The construction of the tower differs from that of the adjoining wall; it contains none of the stone called *wacke* — one of the chief components of the wall — its mortar is less hydraulic, and it is not so carefully built. From these facts, and from the nature of the junction between the tower and the wall, it is evident that the former is of earlier construction. The date of neither can be determined. The brickwork of the tower shows no military brick stamps, and this, taken with the fact that such stamps from Germany are not earlier than the reign of Claudius, suggests that the tower may have been built in that reign. The excavation yielded a few architectural fragments, having no connection with the wall or gate.

An Ancient Necropolis. — In *Jb. V. Alt. Rhein.* vol. 103, pp. 260-262 (cf. p. 253), is an enumeration of the objects found at Cologne in the

widening of the Luxembourger Strasse. This work has brought to light a necropolis of some three hundred and fifty graves, dating from the first to the fourth centuries. Some are mere chambers; others show greater architectural effort. The finds include several inscriptions; a group in limestone, representing a harpy between two lions; several portrait heads; glass vessels, especially the serpentine glass of the second century, peculiar to this place; writing utensils, mirrors, ornaments; a decorated candelabrum in the form of a tripod; fragments of a carved ivory chest; amber rings; lamps and vases, especially two amphorae of green glazed clay, with Bacchus and Ariadne in relief. The same article mentions other discoveries of ancient graves at Cologne.

HEDDESODORF.—**A Roman Fort.**—A hitherto unknown Roman fort is reported to have been discovered by Dr. Bodewig, of the Limes Commission, at Heddesdorf, near Neuwed. Unfortunately, it is situated underneath houses and gardens, so that the interior cannot be investigated. A military bath lying outside the *castel* has been almost entirely laid bare. (*Athen.* October 15, 1898.)

NEUSS.—**Roman Camp.**—In *Jb. V. Alt. Rhein.* vol. 103, pp. 228-232, the director of the Bonn Museum gives a brief account of the excavations in the Roman camp at Neuss. The foundations of several buildings have been found, including officers' quarters, barracks, magazines, and a storehouse for grain. In the ruins were found graves, with pottery belonging to the middle of the imperial period. Thus, the camp must have been given up before that time.

TREVES.—**Roman House.**—In *Jb. V. Alt. Rhein.* vol. 103, pp. 234-236 (1 pl., 1 fig.), Dr. Lehner describes briefly the excavation of a Roman dwelling-house at Treves, in the centre of the Roman town, opposite the imperial palace. It is of various periods, from the first century to the end of the fourth. The northern part of the house is occupied by a system of bath rooms, the southern portion by living rooms. Many of these are provided with hypocausts; in some, the floor rests upon a vault, forming a cellar below. One fine mosaic floor is well preserved. The same article reports the discovery of an interesting necropolis between Biewer and Ehrang, showing the transition from the native to the Roman civilization.

Roman Coins.—A large hoard of Roman silver coins, probably an army treasure, has been found near Treves (*Augusta Trevirorum*). It consists of almost twenty thousand coins of Salonina, Saloninus, Postumus, Marius, and other rulers of the decadence, including many rarities and pieces of remarkable preservation. (*R. Ital. Num.* 1898, p. 616.)

LUXEMBURG

Archaeological Discoveries from 1845 to 1897.—In *R. Arch.* XXXIII, 1898, pp. 131-141, Jules Keiffer continues his account of discoveries in Luxembourg. He describes substructions of a Roman villa found

between Bettembourg and Esch, substructions, pottery, bones, and coins found at Temmels, substructions of Gallo-Roman times found in the territory of the village of Ernzen, near Echternach, ancient arms and other objects collected by Mr. Arendt, and a Roman villa near the village of Christnach. A discussion of the sojourn of Caesar's legions in Luxemburg forms a considerable part of the article, which is itself a résumé of previous publications.

ENGLAND

LONDON. — The Mummies in the British Museum. — The extensive additions made during the last few years to the collection of Egyptian mummies in the British Museum, have led recently to the complete rearrangement of the examples exhibited, which now occupy two rooms instead of one. As a sequel to this rearrangement, a new guide to the collection is on the point of being issued, which, by its descriptions of the exhibited specimens, traces the history of mummification from Mycerinus to the Christian epoch, and is illustrated with numerous plates. (*Athen.* October 15, 1898.)

Coins of Constantine. — At a meeting of the Numismatic Society, December 15, W. C. Boyd exhibited two copper coins of Constantine the Great, struck while Caesar. Both were of the 'Genio Populi Romani' type; but one was remarkable in having on the obverse the bust of Constantine armed with spear and shield. This particular type appears to have been unknown hitherto. (*Athen.* December 24, 1898.)

OXFORD. — An Early Dated Drawing of the Belvedere Torso. — Mr. T. Ashby, Jr., writes in *Athen.* December 24, 1898: "While examining the drawings in the Great Library at Christ Church, Oxford, in the course of last summer, I noticed one, attributed to Leonardo da Vinci, of the Torso di Belvedere, with the following *postilla*: 'Cauato in casa di Ciampolino 1513 in Roma i.p.' The date is important, as it carries back the history of the statue at least thirteen years (see Helbig, *Collections of Antiquities in Rome*, vol. I, p. 73; Michaelis in *Jahrbuch des Arch. Instituts*, 1890, p. 29). Professor Lanciani, whom I informed of the find, is preparing a paper on this subject."

LEICESTER. — Roman Pavements. — The two Roman pavements recently disclosed at Leicester are situated in St. Nicholas Street, close to the old church of St. Nicholas and the fragment of Roman wall known as the Jewry Wall. They were discovered in July last in the course of excavating the cellars for some shops to be built on the site of houses pulled down. Of the two pavements, which lie close together, the larger and finer is a square, the smaller an oblong. At the present time the street is from 8 feet to 10 feet above them, so that they are at virtually the same level as the bottom of the Jewry Wall and the Roman pavement found some years ago, which is 300 or 400 yards away, and which has lately been enclosed and roofed over by the Great Central Railway Company. The larger

piece has been much damaged, and the surface is altogether very uneven. The border is entirely lost on two sides, and other considerable portions have been destroyed.

The coloring of the larger pavement is extremely rich, and of very handsome design. It consists of nine octagons (seven of them enclosing circles), surrounded severally and collectively with a rope ornament, the spandrels being filled in with rectangular figures. It was originally apparently about 18 feet square, the portion that remains measuring 15 feet each way. The border is a design in shell ornament.

The central design consists of a peacock, enclosed in a very beautiful circular guilloche-like border. The bird itself is admirably formed. Unfortunately, the body is injured; the head, neck, legs, and tail remain, and these are of blue tesserae, with the exception of the tail, which is red, dark brown, and yellow, with blue eyes. Above and below this central octagon (which faces towards the east) are a pair of octagonal box ornaments, and to the two sides north and south are two circular designs, which are similar to one another. The four corner designs, circular within the octagon, are alike in form, but differ in the arrangement of color, the two to the east being alike, and similarly the two to the west.

To the west of this lies the smaller pavement, which also runs further to the south. The pattern is much plainer than that of the larger piece, and not so uneven. It is of two parts; the northern two-thirds has a simple diagonal pattern, alternately of gnomons and squares, in white upon a gray ground. This is enclosed in a white rectangular border, having a broader strip of gray outside it, with indications of red still further outside this. The other southern third of the oblong is of plain gray stones, with red ends, the gray ground being dotted over with clusters of five white tesserae, arranged in the form of a cross. The dimensions of the whole oblong pavement are 19 feet 6 inches in length by 7 feet at the north end, and 5 feet 6 inches at the south. The north part must have been 3 feet wider originally; it is now 14 feet by 7 feet, while the southern third, where the pavement narrows, is 5 feet 6 inches by 5 feet 6 inches. The condition of this pavement is as good as when it was laid down. (H. J. DUNKINFIELD ASTLEY, *Athen.* October 1, 1898.)

AFRICA

TUNIS.—**New Mosaics.**—The museum of the Bardo at Tunis has acquired a large mosaic (7 by 5.50 m.) recently found near Carthage. In the centre is a temple with statues of Apollo and Diana, before which six hunters are offering sacrifice. About this central scene are numerous hunting scenes. The style is that of the last years of the third century after Christ, and the tendencies from which Byzantine art was to develop are beginning to appear. A second mosaic was found in a Roman villa near Medina. It is in the form of a cross. At the extremities of the cross are two marine landscapes, a head of Oceanus, and a reclining river god. In the middle is a blue sea upon which twenty-five ships are manœu-

vring. Each ship has its Latin name, sometimes its Greek name, and sometimes a suitable quotation from a Latin poet. Of seven hexameters, four are new, the rest from Ennius, Lucilius, and Cicero. Of the types of ships, eight are new, and fifteen were previously known only by name. (*Berl. Phil. W.* December 3, 1898, from the *Vossische Zeitung*.) These mosaics are described by P. Gauckler, *C. R. Acad. Insc.* 1898, pp. 642-643.

Inscriptions.—A number of inscriptions have been discovered in various places in Tunis.

I. *Henchir Abd es Selam.* A mile-stone about 2 feet high and 14 inches wide. There are two inscriptions, one on either face; but one alone is legible. The reading suggested is: [*termini inter*] . . . *positi ex auctoritate rationalium per Fabium Celerem ex(actorem) Aug(usti) n(ostri).*

II. *Le Kef.* A dedicatory inscription on a marble tablet in good letters $4\frac{3}{4}$ in. high:

Divo Augusto | Conditori | Siccenses.

The Julian Colony of Sicca is here shown to have been founded by Augustus and not by Caesar.

III. *Thala.* The following inscriptions are from ruins of temples dedicated to Saturn, Caelestis, and Pluto:

(1) *Saturno Aug(usto) sacrum.* L. Post[umius . . . mus] *baetillum cum columna d(e) s(uo) fecit.*

Note the word *baetillum* (*vatillum*), and compare *cratera cum columella*, *C.I.L.* VI, 414.

(2) On an altar:

[*Saturno*] *Aug(usto) sa[crum] P. Postumius Proculus flaminatu suo aram d(e) s(uo) f(ecit).*

(3) On a stele:

Saturni Aug(usti). Extricati. Naboris fili(i).

(4) On a tablet of limestone:

Caelesti Aug(ustae) sacrum. P. Geminus Martialis anno flam(inatus) b sui porticum columnatam cum gradibus septem d(e) s(uo) [f(ecit)] curante L. Fl(avio) Salviano.

(5) On a lintel of limestone:

Plutoni Aug(usto) sac[rum] [F]ortunatus E ? (sic) ianuam [libens a]nimo posuit.

(6) On the cornice of a temple, not entirely legible:

Q. Fulvius Vi(ct)orianus . . . uoce | de suo statuit.

(7) On a stele, an epitaph of a soldier of the *Legio III Augusta*:

Cn. Terentius Cn. [f(ilius)] Clu(stumina tribu) Rufus Iguvinus, miles leg(ionis) tertiae Aug(ustae), vixit annis XIX h(ic) s(itus) e(st). Heredes mon(u)m(e)ntum fecerunt h(o)c.

(*B. M. Soc. Ant. Fr.* 1898, pp. 114-118.)

CHERCHEL.—**Inscription.**—Héron de Villefosse, at the meeting of the Société Nationale des Antiquaires, April 20, 1898, presented the following inscription, discovered by R. Cagnat at Cherchel (*Caesarea*) in Algeria:

(*Marcio*) | (*Sex*) (*fil*) *Quir* | (*Mar*)*ciano Donato* | *Sex Marci* | *Marciani* | *Flaminalis* | *ciri p. i. filio* | *ob honorem* | *patris eius aedili* | *suo forenses.*

(*B. M. Soc. Ant. Fr.* 1898, p. 189.)

CARTHAGE.—**Continuation of Excavations.**—In *C. R. Acad. Insc.* 1898, pp. 552-558, the excavations of A. L. Delattre in the Punic cemetery near Bordj-Djedid are described. The tombs are rectangular pits with one or several chambers. In most of them both inhumation and cremation appear to have been practised. Coins and vases were found in the tombs. In one was a large stone sarcophagus, the second found in this necropolis. A curious terra-cotta represents a winged child lying prone on the ground, but turning its head and face up, as if to look about. A plate represents this terra-cotta and a stele with a seated figure in a niche. Various fragments of sculpture, objects of bronze, iron, silver, and gold were found. An inscription, *sacerdotes. cereal. universi. sua. pecun. fecer.*, was found with various fragments of architecture and sculpture, among them a head of Ceres. Apparently the temple of Ceres stood at this point.

The report is continued in *C. R. Acad. Insc.* 1898, pp. 619-630 (2 pls.). Many more tombs have been opened. The objects found are in general similar to those previously unearthed. A most interesting sarcophagus of about the time of Hannibal has upon its lid in high relief the draped figure of a bearded man. His turbaned head rests on a pillow; in his left hand he holds a round vessel; his right hand is raised with the palm outward. A plate preceding this report represents a similar figure engraved *au trait*, not carved in relief. It is described on p. 647. An inscription reads, 'Baalchillek the *Rab.*' Outside of the graves an interesting stele was found. It is carved to represent an aedicula surmounted by the symbol of Astarte. In the aedicula is a portrait figure of a man clad in a tunic reaching to the knees and a short cloak. His right hand is open and raised to the height of the shoulder. His left hand is covered by his cloak, all except the fingers. Fragments of reliefs and inscriptions add to the probability that the temple of Ceres was at or near the site of the cemetery.

Superposed Roman Cemeteries.—In *R. Arch.* XXXIII, 1898, pp. 82-101, A. L. Delattre describes his excavations in 1896 in the Roman cemetery of Bir-ez-Zitoun at Carthage. He found to a depth of 6 or 7 m. below the surface of the ground layers of tombs one above the other, dating from the times of the Republic to the second and perhaps the third century after Christ. On some of the earliest tombs were found stelae without inscriptions, with a relief of a woman holding her right hand open at the height of her shoulder and resting her left hand upon a vase. Such stelae had previously been regarded as Punic. Some vases and lamps found in these Roman tombs are also like those found in Punic tombs. The bodies

were sometimes buried, sometimes burned and placed in urns or small sarcophagi. Many stelae have inscriptions, those from the lower layers of tombs being the earliest Latin inscriptions as yet found at Carthage. Nineteen of these are published. Some of the earliest tombs are built of hewn stone. Two of these, in the form of small pyramids, are discussed and described. Eleven cuts represent reliefs, an inscription, vases, and tombs. The article is continued, pp. 215-239 (cuts 12-36). Here the upper tombs and the objects found in them are described. The tombs have the form of cippi, beneath which are cinerary urns. A tube of terracotta connects the urn with the top of the cippus. This was for the purpose of allowing the liquid sacrifices to reach the dead and the gods below. Sometimes messages on lead tablets were dropped into the tube. In the hollow space below the urn were objects of various kinds, terra-cottas, lamps, pins, etc. of bronze, and coins. The cippi were covered with stucco and adorned with reliefs and color. The coins found were for the most part copper coins of Carthage and Numidia. The Roman coins found were usually of much earlier date than the graves. Apparently the Romans offered to Charon coins which were no longer legal tender on earth. A number of lamps is published and a list of stamps. A continuation is promised.

EL-AÏOUN. — Christian Inscription. — In *Comptes Rendus Acad. Hippone*, 1898, 1, pp. 9-10, A. Papier discusses briefly a Christian inscription reported from El-Aïoun by Marc. Other readings, suggested by Stéphane Gsell, are given in *Comptes Rendus Acad. Hippone*, 1898, 2, pp. 21-22. The inscription, so far as it has been deciphered, reads as follows: *Que primitie nostre virtutis sunt ex lectione et aspectu probantur um edi[cat]um d os pro labore hoc ineptum adque perfectum est.*

KHENCHELA. — An Inscription. — In *Comptes Rendus Acad. Hippone*, 1898, 1, pp. 7-9, Demange reports the discovery at Khenchela of a fragmentary inscription of the end of the fourth century after Christ. A. Papier discusses some peculiarities: *munerarum* for *munerum*; *propalatum*, supine of *propalare*; *monomentum* for *monumentum*; *amen[tis]*; and concludes that the inscription refers to the restoration of some public building. In *Comptes Rendus Acad. Hippone*, 1898, 2, p. 21, Dessau suggests changes in reading, and connects the inscription with the enlargement of some aqueduct or fountain.

HAMMAM RIHRA (AQUAE CALIDAE). — Inscriptions. — At this place on the Roman road leading from Cherchel (Caesarea) to Aumale (Auzia) two inscriptions have been discovered and announced by Professor V. Waille. The first is a dedicatory inscription in honor of Gordianus: *Imp. Caes. | M. Antonio | Gordiano | invicto pio (fē)lici Aug. P. M. Tr. | Pot. V. Imp. I. | Cos. bis Pro(co)s. P(p).* The date is 242 A.D. The second inscription is also dedicatory, but in honour of a divinity: *Deae pedisequae | Virtutis Bellonae lecticam cum sulis ornamentis et basem | C.*

Arrianus Aman'dus augur dd. | et consecravit. Virtus and Bellona are mentioned together in Brambach, *Insc. Rhen.* n. 1336; *C.I.L.* V, 6507. Note *Virtus* mentioned first. *Dea pedisequa Virtutis* shows the rank of *Bellona* when associated with *Virtus*. (*B. M. Soc. Ant. Fr.* 1898, p. 205.)

HENCHIR-EL-MSÂ'ÂDIN (FURNI).—Mosaic and Inscriptions.

—Investigations at this place have brought to light a crypt adorned with a very beautiful mosaic. This mosaic, surrounded by eight tombs, shows a central design which represents Daniel in the den of lions. At the feet of the figure is this inscription: *Memoria | Blossi Hono'ratus ingenus actor | perfecit.* The only tomb which had not been despoiled was marked by the following inscription in large letters: *Rutunda in pace fidelis | decessit xiii kal nobembres.* Not far from the tomb just mentioned there were discovered the foundations of a Christian basilica, with tombs adorned with mosaics. The inscriptions on these tombs are: (1) *Fl. Vitalis | eip. visci | rp. vixit* (2) *Blossus innox fidelis in | buce.* (3) *Victor | innox | in pace | vixit annis octo mensis tres | diebus | vigin[i] uno.* The word *innox* which appears on these tombs is for *innocens* or *innox(ius)*. The tombs on which it appears are certainly those of infants. See the word *innox* in Christian inscriptions of Rome (*Inscr. Christ.* 580). These inscriptions date in the latter part of the fourth century or at the beginning of the fifth.

Another inscription sent from the same locality belongs to the reign of Caracalla and dates between 214–217 A.D.:

[*Pro sa*]lute imp(eratoris) Caes(aris) M(arc)i Aureli(i) Severi Antonini pii felicis Aug(usti), Part(hici) max(imi), Germ(anici) max(imi), Brū(an)nici, max(imi), [po]ntif(icis) [max(imi), trib(unicia) pot(estate) . . .], imp(eratoris) III, co(n)s(ulis) IIII, p(atris) p(atriciae) proco(n)s(ulis) et Iuliae Domnae Augustae piaae felic(is) Aug(ustae), matris Aug(usti) et castror(um) et senat(us) et patr(iae) tot[ius]que domus divinae].

. . . . Sentius Felix Repostus ob honorem fili(i) sui L(ucii) Senti(i) Felicis Repostiani, fl(amonii) p(er)p(etui) sive XI p[rimatus] . . . et mag(isterii) non administrati sua pecunia fecit.

(*B. M. Soc. Ant. Fr.* 1898, pp. 206.)

BYZANTINE AND MEDIAEVAL ART

MOUNT ATHOS.—Study of the Monuments.—In *C. R. Acad. Insc.* 1898, pp. 516–518, is a letter from G. Millet, giving some further details of his studies at Mount Athos. Some drawings have been made, and Russian students, headed by Mr. Kondakov, have also photographed several interesting objects.

GREECE.—A Byzantine Church near Pylos.—North from Pylos on the coast there have been found the remains of a church, dedicated to St. Peter, and of great size and splendor. It is said that there are also fragments of mosaics. (*Athen. Mith.* 1898, pp. 163, 164, 'Funde.')

ENGLAND.—The Saxon Crypt at Repton.—There are only five known Saxon crypts in England, namely, Ripon, Hexham, Brixworth, Wing, and Repton. The chancel at Repton is of Saxon work, and is doubtless of tenth century date. It is almost equally certain that the outer walls of the crypt beneath it pertain to the seventh century, whilst the present vaulting of the crypt is Norman.

Rev. F. C. Hipkins, F. S. A., of Repton Priory, has been making some excavations on the east and south sides of the outer walls of this crypt. The result disposes once for all of the suppositions of an original small apsidal termination, or of three small apses to mark the recesses for burial, east, south, and north. The projections from the rectangular crypt are now proved to be themselves rectangular, and only of quite shallow dimensions.

The ground immediately to the south of Repton chancel has been carefully opened out to a considerable depth, with the result that the foundations of the recess on that side and the outer wall were exposed. The massive wall projects 2 feet at this place, and is 6 feet 2 inches wide. This establishes the fact that the recess was never of greater depth than it is at present, namely, the thickness of the main wall, which is about 2 feet. The north side could not be thus examined, because an outer stairway and door were placed there in the thirteenth century.

The recess at the east seems to have been exactly the same as that on the south, but here a particularly interesting discovery was made. Mr. Hipkins uncovered a flight of five steps, each consisting of a single squared stone resting on the earth, leading down to the eastern opening. These steps are of neither of the Saxon periods, and are probably the work of the Austin canons who came here in 1172, and whose priory was immediately to the east of the parish church which they served. (J. CHARLES COX, *Athen.* October 1, 1898.)

In *Athen.* October 8, 1898, J. T. Micklethwaite replies to some implied criticisms in Mr. Cox's note, and dissents from his views as to the date of the vaulting of the crypt. This Mr. Micklethwaite thinks is not Norman, but of the seventh century.

RENAISSANCE ART

GHEENT.—Paintings by Michael Coxcie.—A most interesting find is reported from Ghent. In a chapel of the church of St. Jacques two pictures are said to have been discovered during the process of restoration, representing the Nativity and Resurrection of Christ. They are the works of Michael Coxis—or rather Coxcie—the famous Court painter of Philip II. It is supposed that the paintings formed the side-pieces of the 'Calvary,' by the same artist, which adorns the high altar of the church. (*Athen.* October 1, 1898.)

ARCHAEOLOGICAL DISCUSSIONS

SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN RECENT PERIODICALS

GENERAL AND MISCELLANEOUS

PRINCIPLES OF ARTISTIC REPRESENTATION. — With the well-known saying of Lysippus, quoted by Pliny, that the older sculptors made men as they were, and he as they appeared, and also with that of Sophocles, in Aristotle, *ἔφη αὐτὸς μὲν οἷός τε ποιεῖν, Εὐριπίδην δὲ οἷοι εἶναι*, must be ranged a sentence of Geminus, *ὅτι οὐχ οἷα ἔστι τὰ ὄντα τοιαῦτα καὶ φαίνεσθαι*, 'things do not appear as they are,' as expressing the principle that an exact rendering of the facts of nature does not produce the proper effect in art, — that *eurythmia* is more important than *symmetria*. Lysippus referred especially to the slender proportions of his figures in contrast with the heavier Polyclitan canon, but in all matters of detail, such as the rendering of eyes and hair, examples illustrating the principle are easily found, and indeed it applies to all artistic work. The first attempts of art endeavor to reproduce the effect an object makes on one; but with increased skill and study of nature comes a tendency to render dry facts as they are, and only the true artist, by means of his own, produces the great effects of nature. (R. SCHÖNE.)

The distinction here drawn is not necessarily a matter of proportion, though Pliny so understood it. It is well known that a colossus must be more slender than a smaller figure, and probably if the tradition were less incomplete, we should find that Lysippus, who thoroughly understood the adjustment of proportions to the scale of a figure, charged Polyclitus with using his norm, derived from actual measurements, regardless of the scale of the statue. It cannot be said, however, that in a figure like the Apoxyomenus the slender proportions preferred by Lysippus are inconsistent with real facts. (R. KEKULÉ V. STRADONITZ, July meeting Berl. Arch. Gesell., Arch. Anz. 1898, pp. 181-185.)

CORAL IN ANTIQUITY. — In *C. R. Acad. Insc.* 1898, p. 533, is a brief summary of a paper by Salomon Reinach on the use of coral in ancient times. It was known by the Greeks as early as the fifth century B.C., but was little used by Greeks and Romans. It was much used in Gaul in

the fourth and early third centuries B.C. Later, as suggested by Pliny and in the *Periplus of the Red Sea*, coral was so much desired in India that it was exported from Gaul by way of Massilia and Alexandria, and the Gauls employed enamel in its place.

Ancient Amulets.—In *Jb. V. Alt. Rhein.* vol. 103, pp. 123–153, there is an article by Max Siebourg on ancient amulets, with special reference to one found at Gellep in January, 1897. This is a square bit of gold leaf, with an inscription in Greek letters, enclosed in a small, gold, cylindrical box. The lines enclosing the inscription are supposed to imitate roughly the façade of a temple. On the architrave from left to right are the seven Greek vowels, representing the seven divinities of the planets. The letters below are arranged in nine columns, to be read from the top down. Some of the words are quite unintelligible, but the names of Bēl (Phoenician Baal), Iāw (Jahwe), Σωθς, and Φρῆ (Ra),—Babylonian, Jewish, and Egyptian gods,—are easily read. The inscription seems to contain nothing but names of gods, and is not intended for a specific purpose, but as a general preventive of evil. Such amulets, made preferably of gold or silver, originated in Babylonia, and reached Greece and Rome by way of Egypt. This one is not later than the third century after Christ. It was found in a grave, and with it was a crescent-shaped ornament of gold, also used probably as a charm.

THE BUST FROM ILICI.—The bust from Elche (see *Am. J. Arch.* 1898, p. 125) is the first work to give us a definite idea of Iberian art. It is of the native limestone, with traces of painting, and represents a woman in native costume of mantle, elaborate necklace, and peculiar head-dress with wheel-shaped objects on either side of the face, as described by Artemidorus (Strabo III, 4, 17). Other forms of head-dress there described, which perhaps survive in the modern black mantilla worn over a high comb, are exemplified among the statues found at Yecla in 1860, now in Madrid. This art of Yecla, however, which is probably not long subsequent to the founding of New Carthage, in 221 B.C., is greatly inferior to the bust from Elche. Like the coinage of this region, the sculpture degenerated. The Elche bust, which has much of the delicate charm of the best archaic work of Athens, may be dated approximately in the latter part of the fifth century, a time when the purely Iberian Ilici, though beyond the limits both of the early Phoenician colonization in the south and of that of Greece to the north, was doubtless feeling the influence of Greek culture diffused throughout the Western Mediterranean. This influence is seen in the coinage, possibly in ceramics—a subject that has not been sufficiently studied—and in the small bronzes, both imported and native. The only important Phoenician contribution to Iberian civilization was the alphabet, which was only superseded by the Roman script. (E. HÜBNER, *Jb. Arch. I.* 1898, pp. 114–134; 7 cuts.)

GALLIC ANDIRON'S ORNAMENTED WITH RAMS' HEADS.

—In *R. Arch.* XXXIII, 1898, pp. 63–81 (20 figs.), Joseph Déchelette writes

of some terra-cotta objects found in various parts of Gaul. These are explained as andirons, and the Gallic house and hearth are described. A descriptive list of thirty-nine andirons is published. Whenever the adornment of the front of the utensil is recognizable, it is a ram's head. The article is continued, pp. 255-262 (11 figs.), with a list of utensils of the same kind from Cisalpine Gaul. The significance of the ram's head is due to the practice of sacrificing rams. This is especially connected with the cult of the dead, and therefore the ram is associated with the serpent, from which association the type of the horned serpent arises. The serpent does not, however, appear on andirons. After the introduction of Christianity, the ram's head disappears from the andirons, and its place is taken by heads of other animals, especially heads of dogs, the guardians of the house and hearth.

THE GODDESS EPONA.—In *R. Arch.* XXXIII, 1898, pp. 187-200, Salomon Reinach gives a list of reliefs representing Epona. These are of two types. The first and more frequent type represents Epona on horseback, the second surrounded by or associated with horses. The Gallic origin of the goddess is evident from the places where the reliefs were found. Three inscriptions are added, two from Nièvre and one from Nasseau, with dedications to Epona. Pls. xi and xii and 15 cuts illustrate the article.

THE INSCRIPTION FROM COLIGNY.—The Calendar of Coligny (*Am. J. Arch.* 1898, p. 127, 1899, p. 147) contains several words to be explained only as transcriptions of Greek. These show a close connection between the Celts of the Jura and the Greeks, a connection which explains the use of the cycle of Meton in this calendar. The statue found with the calendar (*Am. J. Arch.* 1898, p. 127) and other works of Celtic art show strong Greek influence. This influence is as noticeable among the Celts of the Cevennes as among those of the Jura. (F. P. THIERS, *C. R. Acad. Insc.* 1898, pp. 612-614.)

TUMULI AT CARMONA, SPAIN.—In the *Revue des Universités du Midi*, 1898, pp. 399-406, is a somewhat abbreviated translation of a discourse by Manuel Fernandez Lopez on conical tumuli at Carmona. The tumuli are erected on high points, and cover tombs excavated in the rock. These are sometimes rectangular, sometimes perfectly or imperfectly circular. In some the bodies are laid flat, in some they have a crouching attitude. Similar modes of sepulture in other places are discussed.

EGYPT

The Lady Amtén.—In *R. Arch.* XXXIII, 1898, pp. 15-20, Jean Clédat discusses the inscriptions and the representation of the deceased of the tomb of Amtén, now in the Berlin Museum. The tomb has been frequently discussed, but the feminine terminations of many words have

caused trouble. Clédat finds that the figure of the relief is female, and that the inscription ceases to be troublesome so soon as the sex of the deceased is seen to be female. Amten held some positions of importance and dressed like a man, but was a woman. The position of women in ancient Egypt was such that the fact that Amten was a person of some importance need cause no surprise. A cut represents the relief.

Boxes of Mycenaean Style found in Egypt. — In the *R. Arch.* XXXIII, 1898, pp. 1-11; 5 cuts, Édouard Naville publishes and discusses a semi-cylindrical wooden box from Egypt in the collection of Mr. MacGregor at Tanworth. The box and its cover are entirely covered with ornamentation. This consists for the most part of parallel bands of conventional patterns made of a paste which has kept its freshness remarkably well. The middle band is not covered with this substance, but its adornment is carved in the wood. The adornment consists of four groups of animals, three on the box and one on the cover. The first group is a beast, probably a panther, pulling down an ibex, the second a dog biting a wild calf, the third a lion holding in his mouth a calf which he has seized by the neck and turned bottom side up. The fourth scene, on the cover, is much injured by worms, but it is evident that it represents a bovine animal attacked by a lion. The cattle here represented are evidently not the cattle of Egypt, but the same kind as those represented in the painting at Tiryns and the cups from Vaphio, the *bas primigenius*. The style of the work also reminds one of the Vaphio cups. Two boxes, one in the museum at Gizeh, the other in the museum at Berlin, both from Egypt, are published for comparison. The Berlin box was found with a ring bearing the name of Khu-en-aten, which makes its date probably the eighteenth dynasty. This is the time when the Kefti brought to Egypt tribute of vases, among them some representing the same animal. It is probably among the Kefti that the artist of the box in the MacGregor collection, and then also of the other boxes compared with it, is to be sought. The Kefti undoubtedly lived in the northern part of Syria, and it is probably not correct to confine them to Phoenicia or to Cilicia. The Mycenaean art of Egypt is then not native, but imported from Syria.

In *Athen. Mith.* 1898, pp. 242-266 (pls. vii, viii), F. von Bissing publishes a cylindrical wooden box from Kahun, now in the museum at Gizeh. It is decorated with carvings representing a hunting scene, and derives its special interest from the resemblance of a portion of the scene to the Tirynthian wall painting of the bull and man. After showing that the men in this scene are not Egyptians, though the technique and the greater part of the representation prevent the assumption of importation, a number of other carvings in wood or ivory are described. The development of Egyptian art at the beginning of the new monarchy seems to have reached its highest point only in the smaller works, and the only foreign influence which seems possible is that of the Hellenic art before the Dorian invasion. In proof of this are cited a number of examples of the importation of Mycenaean products into Egypt, and of Egyptian imitation of Mycenaean styles of

decoration. The development of the Egyptian ornamentation is as yet too little known to make certain in all points the relation of Mycenaean to Egyptian art, but it is clear that however numerous the single forms of decoration which the Mycenaeans borrowed, the combination into an artistic whole is the work of Greek genius.

The Foundations of the Pharos of Alexander. — At the entrance of the eastern harbor of Alexandria is an Arab fort built by the Mameluke sultan, Qāyt-bāy, in 1479. This is the local tradition, which is confirmed by the cartouches carved at the gate and by the reports of western travellers. An Arab author, Ibn Iyās, states that the fort stands upon the foundations of the ancient Pharos, and his statement is confirmed by remarks of other authors and by the condition of the ruins themselves. As the ancient structure did not fall until the middle of the fourteenth century, there is no reason to doubt the accuracy of our information. According to an old tradition, the Pharos was founded upon four *cancri*, or crabs, of glass or bronze. Quicherat believed that these *cancri* were the four parts of a groined vault, and that therefore the groined vault was known to the ancients. It is more likely that the *cancri* were really bronze crabs, such as have been found supporting the corners of an obelisk. (MAX VAN BERCHEM, *C. R. Acad. Insc.* 1898, pp. 339-345.)

ASSYRIA

Assyrian Property Laws. — In *C. R. Acad. Insc.* 1898, pp. 566-592, J. Oppert discusses 'Le droit de retrait lignager à Ninive.' Inscriptions recording the sale of slaves and of inanimate property are translated. It appears that there was an ancient law in Assyria, according to which the original proprietor, or his heirs, could repurchase alienated property. But such right of repurchase did not exist at the time of these inscriptions (from Sargon II to the fall of Nineveh). On the contrary, the attempt to recover what has once been sold is forbidden, under severe and often grotesque penalties. These inscriptions give nearly all the eponymi for the last centuries of Assyrian power. A list of eponymi, so far as known, from 955 to 644 B.C. is appended.

PHOENICIA AND PALESTINE

Vases from a Phoenician Sepulchre. — In *C. R. Acad. Insc.* 1898, pp. 521-526, Ch. Clermont-Ganneau describes and discusses two amphorae with Greek inscriptions, and a Phoenician jar from a tomb between Beyrouth and Khân-el-Khoulda. The Greek inscriptions are: 'Επὶ Ξανοφ[άντων] and Μ[ενιδάμ]α Σ[ωσι]θέου, according to the readings proposed. The inscription on the jar is illegible, and not even the alphabet in which it is written can be identified. It is perhaps cursive Phoenician script. Inscriptions on similar jars consist of proper names. Two jars are represented in a pl.

The Phoenician Cippus of the Rab Abdmiskar. — In *C. R. Acad. Insc.* 1898, pp. 403-408, Charles Clermont-Ganneau discusses an inscription

from Sidon, now in the Louvre, discussed by Renan, *R. d'Assyr. et d'Arch. Orient.* II, 1891, p. 76. Clermont-Ganneau translates: "This is the offering which Abdmiskar made, honorary *rah*, (and) moreover *rah* (for the) second (time), son of Baalçilleh, to his Lord Chalman. May he bless him!" The same article is published in *R. Arch.* XXXIII, 1898, pp. 270-274.

Inscribed Lead Weight.—In the library of the convent of the Holy Cross at Jerusalem is a lead weight, found probably near Gaza. On one face is a draped female figure, holding in one hand a cornucopia, in the other a pair of scales. About her is the legend *Δικαιοσύνη*. On the other face is the inscription:

Ἔτους ζπ', β' ἑξαμήνου, ἐπὶ
Ἀλεξάνδρου Ἀλφίου ἀγορανόμου.

The year 86, reckoned by the era of Gaza, would be 25-26 A.D., which is too early. Perhaps the weight was originally from Ascalon. Reckoned by the era of Ascalon, the year 86 is 190 A.D. (CH. CLERMONT-GANNEAU, *C. R. Acad. Insc.* 1898, pp. 606-609; pl.)

Temple of Zeus Boetocaecus.—**Mausoleum at Hermal.**—At the meeting of the French School in Athens, February 10, 1897, Fossey presented the photographs of the temple of Zeus Boetocaecus in northern Syria, which complete and correct the drawings of G. Rey, published in *Archives des Missions scientifiques*, 2^{me} sér., III, p. 329. The extant remains, including inscriptions, were described in detail.

At the same place, April 7, 1897, Paul Perdrizet gave an account of the mausoleum at Hermal, which is, with the exception of temples at Ba'albek, the best preserved monument of Central Syria. It is in the form of a square tower, without door or window, on which rests a pyramid. The lower story is decorated by a frieze. The form of the monument is not Greek, nor is the sculpture the work of a Greek artist, but Greek influence is plain in the Ionic order used on the two stories of the tower. It is probably a work of the beginning of the Christian era. A complete publication of the monument is promised. (*B.C.H.* 1897, pp. 580, 614-615; *Institut de Correspondance Hellénique*.)

Yanoem and Israel.—In *R. Arch.* XXXIII, 1898, pp. 263-266, J. Daressy discusses the inscription discovered by Flinders Petrie in the temple of Menephtah at Gournah, which mentions the Israelites among the peoples of Syria. As the date of the inscription is before the Exodus, it appears that some Israelites remained behind in Canaan when the rest went to Egypt. The Yanoem mentioned in the inscription is placed on the map of the Palestine Exploration Fund at Beni-Naim, a small city on the mountain east of Hebron. Apheca is perhaps Khirbet-Farah, near Teffuh.

The Limit of Gezer.—In *C. R. Acad. Insc.* 1898, pp. 686-694, Ch. Clermont-Ganneau describes an inscription in Hebrew and Greek. The Hebrew reads "limit of Gezer"; the Greek, "of Alkios." This is the fourth inscription of this sort found at Tell-el-Djezer, the site of ancient

Gezer (see the author's *Archaeological Researches in Palestine*, London, 1896, pp. 224-265). The positions of the inscriptions favor the theory that the limit marked was square.

Coins of Medaba, in Moab.—In *C. R. Acad. Insc.* 1898, pp. 388-394, E. Babelon publishes two bronze coins of Medaba. The description of the first is: AYTŌ KECA ANTONINO. Bust of Helogabalus to r.; laureate; breast covered with a paludamentum; row of beads all round the outside. *Rev.* MHΔABWN TYXH. Astarte standing to l.; head turreted; clothed in short tunic, and placing her foot on the prow of a vessel; on her extended right hand a small human bust; in her left a cornucopia; row of beads. The description of the second is the same, except that the inscription of *rev.* reads [MHΔA]BHN TYX. The name Medaba is a neuter plural. The bust on Astarte's hand is perhaps the head of Osiris, which was carried by the waves, according to the legend, to Byblus.

PUNIC AFRICA

The Harbors of Carthage.—In *C. R. Acad. Insc.* 1898, pp. 653-666, is a discussion of the harbors of Carthage by Lieutenant de Roquefeuil. A chart of the Bay of El-Kram accompanies the article, which is for the most part a criticism of Courtet's observations and Falke's chart.

The Great Carthaginian Inscription.—In *R. Arch.* XXXIII, 1898, pp. 274-291, C. Clermont-Ganneau discusses the great inscription recently found at Carthage by Delattre and discussed by de Vogüé and Berger before the Academy of Inscriptions, February 18 and March 11, 1898. The present discussion is linguistic and fixes the reading of the inscription in several heretofore doubtful particulars.

The Carthaginian Curiae, Collegia, or Ordines.—In *C. R. Acad. Insc.* 1898, pp. 318-368, Clermont-Ganneau discusses the Punic tariff of sacrifices at Marseilles and the neo-Punic inscriptions of Maktar and Altiburos. The discussion is chiefly linguistic, but the contents of the inscriptions are such that their proper interpretation is of historical interest. The word *mizrah* is rendered "association"; *chaphah* means *gens*, *phratia*, clan; *mizrah-elim* means *syssitia*, or group of persons taking part in a religious festival. In the Altiburos inscription, *mazrah* is the *curia*, a sort of municipal council, which was apparently managed by a group of eleven members and a president.

The Phoenician Inscription at Avignon.—In *C. R. Acad. Insc.* 1898, pp. 446-452, is a note by Mr. Clerc, of the Musée Borély at Marseilles, on the circumstances of the discovery of the inscribed stone found at Avignon. The stone is African, but was found in the old bed of the Rhone covered with an alluvial deposit 3.50 m. deep, which was already in existence in the thirteenth century and had never been moved. Possibly a vessel containing the stone may have sunk in the river in ancient times.

ASIA MINOR

The Rivers of Laodicea.—In *Athen. Mitth.* 1898, pp. 178–195, G. Weber examines the identification of the rivers of Laodicea. The old identification was Lycus = Tschuruk-su; Cadmus = Gök-bunar-su; Caprus = Baschli-tschai; Asopus = Gümüş-tschai; the Eleinus, hitherto uncertain, is identified with a brook of Dere-köi. This old identification is defended in detail against the proposed identifications of Professor Ramsay (*Cities and Bishoprics of Phrygia*, Pt. II). In conclusion the discussion of J. G. C. Anderson (*J.H.S.* XVII, p. 396) is briefly considered, and his arguments answered.

Geographical and Historical Notes.—Under the title 'Asiana,' W. M. Ramsay has published in *B.C.H.* 1898, pp. 233–240, some notes on Asia Minor. (1) *Dablis-Doris*. This corrects some points in the *Hist. Geogr. of Asia Minor*, p. 245 f., relating to the neighborhood of Juliopolis. Dablis, Daulis, or Doris was a *mansio* near the modern Jorakli. (2) *Kinna*. The last part of the inscription, *Arch-Ep. Mitth.* 1885, p. 131, is to be restored $\text{Κα}[\nu]\eta\eta\omega\eta\alpha\varsigma \alpha\rho\chi\omega\eta[\tau\epsilon\varsigma \beta]\sigma\upsilon\lambda\eta \delta\eta\mu\omega\varsigma$. The town must lie somewhere between Ancyra and Lake Jalta. The name Drya, mentioned by St. Theodore Syceota, recalls the Galatian meeting in a grove of oaks. (3) The rare word $\zeta\upsilon\gamma\omega\sigma\acute{\alpha}\sigma\iota\omega\upsilon$ may be restored at the end of an inscription from Antioch ad Pisidiam, published by Sterrett, *Papers of Amer. School*, II, No. 95. (4) The *quadriga* in connection with which the Tarsians celebrated games (cf. Kubitschek in *Wiener numism. Zeitschr.* XXVII, pp. 87 ff.) is to be identified with the arch on the Roman road near Bairamli, about three hours from Tarsus. (5) The inscription No. 675 in Le Bas-Waddington is corrected from a copy made in 1884. [$\text{Ε}^{\text{r}}\text{O}\nu\varsigma \sigma\mu\zeta', \alpha\acute{\nu}\epsilon\theta\eta\kappa\alpha\upsilon \acute{\alpha}\iota \kappa\alpha[\tau\epsilon] \alpha\lambda[\omicron] \nu\sigma[\tau\epsilon] \iota\kappa\acute{\omicron}\iota(?) \mu\eta[\tau\alpha\gamma\acute{\iota}\rho]\tau\alpha\iota \text{Μηνός Τιάμων καὶ Μηνός Πετραεῖτον τὸ [ἀγαλ]μα τοῦ Διονύσου. . .$ and a list of names. (6) The inscription published by Buresch in *Ans Lykien*, p. 51, shows that the Lydo-Phrygian year began on August 1.

Triparadisos.—In *R. Arch.* XXXIII, 1898, pp. 113–121, René Dussaud discusses Perdrizet's identification of Triparadisos with Riblah, the modern Rablé (*R. Arch.* XXXII, 1898, pp. 34–39) and incidentally the earlier view of Robinson, who placed it at Djousiyé-el-Khrab, south of the lake of Homs. Dussaud finds that the ancient text and the topography agree in fixing the site of Triparadisos at Djousiyé, six parasangs from Homs on the road to Damascus.

Rock Sculptures of Phrygia.—The Phrygian rock sculptures have been made the subject of a long discussion by A. Körte in *Athen. Mitth.* 1898, pp. 80–153 (pls. i–iii, and 15 cuts in text). After a general reference to the fundamental work of Ramsay, and the illustrations of von Reber in *Abh. Mün. Akad.* XXI, two theses are laid down: (1) The so-called grave of Midas and the other similar façades with geometric patterns are all shrines, not graves. (2) The monuments fall into two sharply defined groups, separated by an interval of at least six hundred years. The old Phrygian monuments are first discussed, commencing with seven façades

without a burial chamber. These are mountain shrines of Cybele, or the ancient Phrygian god Midas. The rock graves, seven in number, are then described. An examination of the style of the ornamentation shows that it is inspired by the Ionian art of Asia Minor. The lions of Mycenae have been borrowed by the Phrygians through the medium of the Greek colonists. Apart from the geometric patterns, the Phrygian art, like the Phrygian alphabet, is in all essentials borrowed from the Greeks. The time of this influence extends from about 630 B.C., when the Lydians drove back the Cimmerians, to 546 B.C., when the Persians conquered the Lydians. The Cimmerian domination produces the wide gap between the Phrygian monuments and the older remains of this tableland, which are dependent on the East. That the later graves are Roman has been shown by Reber. This class of monuments is marked by the interment of the dead in niches like the *arcosolia* of the catacombs. They are to be dated in the second, third, and fourth centuries of our era. The inscriptions show that not till the time of Hadrian did Phrygia enjoy prosperity. These rock sculptures show the mighty force of Ionic civilization under the Mermnadae, and the power of Hellenic culture under Roman guidance. Between these periods Phrygian civilization is almost a blank.

The Imperial Domains in Phrygia.—In *Röm. Mitth.* 1898, pp. 221–247, A. Schulten discusses the imperial domains of Phrygia, especially the district of Ormelus, near the river Lysis, drawing his material chiefly from the works of Ramsay, though differing from him on some points. He shows that there were in charge of that domain a *procurator* (*ἐπίτροπος*), three *conductores* (*μισθοῦνται*), and three *actores* (*πραγματευταί*), besides a police force; that this domain, like others, took the name of the most important community within its limits. The larger part of the article is devoted to a restoration, with commentary, of the inscription recently found, published in the *J.H.S.* 1897, pp. 396–424. It consists chiefly of a petition in Greek addressed to the Roman emperors by the inhabitants of a domain in the northeastern part of Phrygia. The date is between 244 and 247 A.D.

The Bilingual Inscription of Isinda.—In *Jh. Oesterr. Arch. I.* 1898, pp. 212–214, Ulrich Köhler maintains that the inscription published by Heberdey in the same periodical, p. 37, belongs to the fifth century B.C. He thinks the Greek inhabitants of Isinda came with the extension of the Athenian power in Lycia and did not remain more than one generation. Other inscriptions from Lycia are briefly discussed.

The Nabataean Inscription from Kanatha.—This inscription was wrongly interpreted by Sachau, *Sitzb. Berl. Akad.* 1896, p. 1056. It should be read: "The family of the Bené Ouitro, loving the Gad, has vowed and sacrificed (?). Hail! Kousayyou, son of Hamm'el, the artist, Hail!" The bull represented in relief is not the god nor the symbol of the god, but the animal offered. The Gad is the Tyche of the place. (CH. CLERMONT-GANNEAU, *C. R. Acad. Insc.* 1898, pp. 597–605; pl.)

GREECE

ARCHITECTURE

The "Old Temple" on the Acropolis at Athens.— In *Rhein. Mus.* 1898, pp. 239–269, G. Körte carefully discusses the questions to which the discovery of the foundations south of the Erechtheum have given rise. His conclusions are: (1) That the temple southwest of the Erechtheum did not continue to exist throughout antiquity, but was removed before the porch of the maidens of the Erechtheum was built. (2) That the Erechtheum was the temple of Athene Polias, as well as of Erechtheus. (3) That the same was true of the earlier temple. (4) That the Hekatompedon mentioned in the pre-Persian inscription was not a temple, but a sacred precinct situated where the Periclean Parthenon was afterwards erected, while the *οικύματα* mentioned in the inscription were buildings standing within the precinct. (5) That the opisthodomus of later inscriptions is the western part of the Parthenon and is identical with the Παρθενών in the narrower sense. An appendix treats especially of the pre-Persian inscription. Substantially the same conclusions are reached independently by A. Furtwängler, *Sitzb. Mün. Akad.* 1898, 3, pp. 349–367.

The Temple of Athena Nike.— In the *Sitzb. Mün. Akad.* 1898, 3, pp. 380–390, A. Furtwängler discusses the date of this temple. The recently discovered inscription is with some probability to be assigned to the year 450–449, and proves that at that time the building of a temple to Athena Nike was decreed. It does not prove, however, that the building was erected at that time, and the position of the existing temple, the level of the pavement about it, and the style of its architecture and sculpture show that it was erected after the propylaea had been at least partly built. In 450 B.C. the party of Cimon was for a time dominant. After that Pericles was at the head of affairs until his death in 429. His policy was that of grandeur and magnificence in building. He wished to have the Parthenon stand as the one great temple of Athena, to which the propylaea should form a worthy approach. The opposing party favored small temples on the traditional sites. This party gained great power under Nicias in 425. To this time the erection of the temple of Athena Nike is to be assigned.

The Greek Theatre of Vitruvius.— In *Athen. Mitth.* 1898, pp. 326–356, Dörpfeld again discusses the *theatrum Graecorum* of Vitruvius, with special reference to the criticism of his earlier article by E. Bethe (*Hermes*, XXXIII, pp. 313 ff.), and incidentally answers the earlier criticism of the same writer (*Gött. Gel. Anz.* 1897). The introduction summarizes the chief conclusions of the previous paper and their bearing upon the testimony of Vitruvius. If Vitruvius can be understood to describe the Asia Minor type, as was already pointed out by Schönborn, it is better to accept this view as avoiding a conflict with the clear testimony of the ruins against the existence of a stage in the Hellenistic theatre. There is no evidence for the building of any Hellenistic theatre in the time of Augustus, or later. During

this period the Asia Minor type is general. The question whether the Hellenistic or Asia Minor type better corresponds to the rules of Vitruvius is discussed in detail, with the premise that an exact correspondence cannot be expected, as no two theatres of any type agree. The question must be settled by the general agreement in proportions, and these are examined under: (1) The *cavea* and orchestra. (2) *Pulpitum minore latitudine*. (3) The height of the stage; and here is pointed out the fact that in the Asia Minor type the stage, though 10 feet above the orchestra, is only about 5 feet above the lowest row of seats. (4) The *scaenae frons*. (5) The statement that this high *logeion* was the scene of all dramatic performances, agrees exactly with the facts as to the Asia Minor theatres. Bethe's denial of any essential differences between the Hellenistic and Asiatic types is then considered and six important points of divergence established. Dörpfeld expressly denies that he has in any way retracted or contradicted any of his former arguments respecting the impossibility of regarding the top of the Hellenistic proscenium as a stage. In conclusion the other arguments advanced in support of the supposed testimony of Vitruvius are considered: (1) The story in Plut. *Demetr.* 34, already advanced by Robert (*Hermes*, XXXII, p. 448). (2) The statements of Pollux. (3) The theatres of Eretria, Sicyon, and Oropus. (4) The ramps at Sicyon, Eretria, and Epidaurus. (5) The vases of Magna Graecia. (6) The reliefs. In each of these cases it is shown that the facts lend themselves easily to explanations consistent with Dörpfeld's denial of a stage in the Greek theatre, while Bethe's view neglects important considerations.

The Ionic Capital of the Gymnasium of Kynosarges. — In the *Annual of the British School at Athens*, No. III, pp. 88-105, pls. vi-viii, vignette, Pieter Rodeck discusses a fragment of an Ionic capital found in the excavations of the building now seen to be the Kynosarges. The capital belongs in a group with three others, — one found in the Dionysiac theatre at Athens, published by Rodeck; one found "near the Acropolis," published by J. C. Watt, *Examples of Greek and Pompeian Decorative Work*, pl. 30, and one published in Stuart and Revett, Vol. III, Chap. xi. These are developments of the early Attic type, showing the influence of the Asiatic type. The designer of the capital under discussion did not carve the echinus nor mould the volutes, as Mnesicles did in the capitals of the Propylaea. Here the egg-and-dart band is painted, not sculptured, and the spiral of the volutes is traced by a flat fillet, not by mouldings. The capital probably belonged to a building earlier than the Propylaea. As Themistocles exercised in his youth in the gymnasium of Kynosarges, it is likely that he would rebuild it after the departure of the Persians. It may, therefore, be assumed that the capital is a remnant of a restoration of the gymnasium between 480 B.C. and 471 B.C., the date of the ostracism of Themistocles. Incidentally the development of the Ionic capital is discussed.

SCULPTURE

Sculpture in the Greek Temple. — In *Mélanges Henri Weil*, pp. 355-383, Georges Perrot has an essay on the places occupied by sculpture in the Greek temple and the effect of the sculptured adornment on the appearance of the building. The advantages and disadvantages of the shape of the pediments and metopes are mentioned, with the limitations they placed upon the invention of the sculptor. At Assos the experiment of a sculptured architrave was tried, but was not successful. So, too, the sculptured columns at Ephesus failed to be imitated elsewhere. In the Parthenon the sculpture is more perfectly adapted to the places it has to fill than in any other temple. The subordination of sculpture to architecture has here resulted in the highest excellence. The essay is full of valuable remarks.

The Poros Pediment Sculptures on the Acropolis at Athens. — In *Mélanges Henri Weil*, pp. 249-272, Henri Lechat discusses the fragments from which Brückner (*Athen. Mitth.* 1889, pp. 67-87, 1890, pp. 84-125) reconstructed two pediment groups, one representing Typhon and Zeus, Heracles and Echidna, the other Heracles and Triton and Cecrops. Lechat attacks Brückner's arguments in detail. He concludes that the so-called Echidna is a mere serpent, that the proportions given by Brückner to Heracles and Zeus are wrong, that there is no ground for believing that Zeus was represented, and that Typhon was evidently not engaged in combat. Brückner's first pediment is therefore impossible. The person of Cecrops in Brückner's second group has no place in a pediment with the contest of Heracles and Triton, and the form given to Cecrops is unwarranted. Lechat suggests that the Typhon and the group of Heracles and Triton are from the same pediment, the other pediment of the temple having been without sculpture. There are traces of a figure in front of Typhon. This may have been a seated deity, Poseidon or Nereus, in the middle of the pediment.

Animals as Pedestals. — In *B.C.H.* 1898, pp. 201-232, A. de Ridder discusses bases of statuettes supported by animals. Two examples in the British Museum, representing female figures supported in the one case by two seated lions, and in the other by galloping Pegasi, are described and the style analyzed with great detail, and as a result assigned to the middle of the fifth century. With these are joined two bases from the Acropolis supported similarly by horses, one of which is assigned to the beginning of the sixth century, and the other to 500 B.C. This support is not derived from the chariot drawn by beasts, but is a combination of the divinity borne by an animal and the fondness for heraldic grouping in pairs. The animals chosen are connected with the deity and the figure on the lions is Cybele. The other is marked as Aphrodite by the dove and Eros, and the presence of Pegasus as a supporter shows that the work comes from the Corinthian factories. The two bases from the Acropolis must have borne figures of Poseidon. The demonstration of this last point and a discussion of the worship of Poseidon at Athens occupy the last third of the article.

Sketches of Torsos at Chios.—In *Athen. Mitth.* 1898, pp. 155, 156, A. Conze publishes from sketches made in 1858, two marble torsos seen by him at Chios. One has the left arm held against the breast as in the statue from Samos, in the other both arms are sharply bent and the hands held against the shoulders. The place of discovery and the present whereabouts of these figures are unknown.

Early Ionic Terra-cotta Frieze.—In *Sitzb. Mün. Akad.* 1897, ii, 1, pp. 136-138, A. Furtwängler publishes (pl. ix) a piece of an archaic terra-cotta frieze belonging to Mr. E. P. Warren. Two griffins are represented with a palm-like ornament between them. This piece is from a roof gutter (*simä*). It was bought in Smyrna and is of a kind of terra-cotta common along the coast of Asia Minor. This supports Furtwängler's statement (*Meisterwerke*, pp. 252 ff.) that a whole class of archaic architectonic terracottas in southern Italy is originally early Ionic.

Bronze Head from Sparta.—In *Sitzb. Mün. Akad.* 1897, ii, 1, pp. 112-118 (1 pl.; 1 cut), A. Furtwängler publishes a bronze head from Sparta, now in the Museum of Fine Arts in Boston, which evidently once belonged to a statue some 0.55 m. high. It is a work not later than 550 B.C. The hair is short, and the greater part of the head is smooth, which is explained by the assumption that it was covered with a helmet or other covering. The most important thing about the head is the fact that it is cast hollow. Hollow bronze casting was then practised at Sparta as early as 550 B.C. The art was probably introduced directly from Samos. This head may give an idea of the art of Gitiadas.

An Archaic Statuette of Apollo.—Adrien Blanchet has recently acquired an archaic bronze statuette, said to have been found at Thebes, in Boeotia. The work is primitive. The figure is nude, with legs side by side and not separated, and with arms hanging straight down and not separated from the trunk. The statuette has some points of especial similarity to the Apollo of Orchomenus, but appears to antedate that figure. The writer thinks that at the early date to which the statuette belongs, there could have been no statues save those of divinities, hence this figure probably represents Apollo. (ADRIEN BLANCHET, *R. Arch.* XXXIII, 1898, pp. 267-269; 2 figs.)

Four Archaic Bronze Statuettes.—In *Sitzb. Mün. Akad.* 1897, ii, 1, pp. 118-132 (pls. iii-vi) A. Furtwängler publishes four bronze statuettes of nude youths. The first, in the possession of Mr. E. P. Warren at Lewes, is said to be from Olympia. In it Furtwängler sees a Peloponnesian work continuing in the form of the body the traditions recognized in the Apollo of Tenea, but showing in the head the influence of the Attic school of the middle of the sixth century. The second statuette, found on the eastern coast of Calabria, is in the Museum of Fine Arts in Boston (Annual Report for 1896, p. 28, No. 6). It is a work of Ionic or Ionic-Attic art of the period 480-470 B.C., and may have been made under the influence of Pythagoras. The third figure, from the Payne Knight collection, is in the British Museum. It also belongs to the time 480-470 B.C. and to the Ionic or

Ionian-Attic style, reminding us especially of Kritios and Nesiotes. To the same artistic circle belongs also the bronze charioteer found at Delphi. The fourth bronze, from Lower Italy, is also in the British Museum. It served originally as the support for a mirror. It reminds us of the so-called Apollo on the Omphalos and kindred works, and is to be ascribed to the circle of Calamis. In connection with these bronzes other related works are discussed.

Stone Head from Cyprus.—In *Sitzb. Mün. Akad.* 1897, ii, 1, pp. 138-140 (pl. x), A. Furtwängler publishes a head from Cyprus now owned by Count Zichy, Austrian minister at Munich. The head is a Cyprian reproduction of an Ionic model of about 500 B.C. The female figures found in the pre-Persian debris on the Acropolis at Athens offer interesting points of comparison. The ears are adorned in their upper parts with the coverings usual in Cyprus, and the lower parts have the circular earrings of the Ionic type. But the adornment usual in Cyprus is found also in Ionian art (see appendix *ibid.* 1897, ii, 3, p. 533).

Two Terra-cotta Heads from Tarentum.—In *Sitzb. Mün. Akad.* 1897, ii, 1, pp. 132-135 (pls. vii, viii), A. Furtwängler publishes two terra-cotta heads found between 1880 and 1890 at Tarentum, and now in private possession. The first is the head of a maiden with smooth, parted hair, serious and gloomy expression. It is closely related to the head of the bronze from Ligourio (50 Berl. Winckelmannsprogramm, 1890, pl. i, p. 125) and other works of Hagelaidas and his school. The second head is very different, belonging to the end of the fifth century B.C. The forms are those of the school of Phidias, though traces of the influence of Polyclitus are still visible. The head shows traces of color. A diadem and two garlands of flowers crown the head, which is probably that of Cora, associated at Tarentum with Dionysus.

Three Bronze Statuettes.—In the *Annual of the British School at Athens*, No. III, pp. 149-155; pl. x, C. A. Hutton publishes three bronze statuettes in Athens. The first is a bearded Zeus, standing with outstretched left arm, while the right arm, now gone, hung down. On the left hand is an eagle. Three similar figures were found at Olympia (*Olympia*, Vol. IV, pp. 18, 19; Nos. 43, 43 A, 45, and pl.). Where this figure was found is not known. The type is discussed and the conclusion reached that it is a development of an Argive type and probably belongs to a time not far from 180 B.C. The Zeus Ithomatas of Hagelaidas was probably beardless. The second figure, a Hermes of fourth century work, is an Attic development of the Argive type, as amended by Polyclitus. In the left hand are the remains of the caduceus. Hermes is further characterized by the petasus and wings on the feet. The right arm is missing, but is to be restored after the analogy of the Radowitz bronze in Constantinople, holding the horn and ear of a ram, thus characterizing the god as Hermes Nomios. The third figure, from Thrace, is of Roman date. It is a Hermes, with winged caduceus, winged petasus, chlamys, the plume of the Muses, and the full purse of the Roman Mercury, an excellent example of the bad taste which separates Roman from Greek work.

The Bronze Charioteer from Delphi. — At the meetings of the French School in Athens, January 27 and February 10, 1897, Director Homolle discussed the bronze charioteer from Delphi. He described the circumstances of its discovery with the other fragments of the group, and the fragmentary inscription which probably formed part of the base. The remains show that the monument was a quadriga with its driver, and one or two children, who led the horses. It was dedicated by Polyzelus, brother of Gelo and Hiero, between 478 and 472 B.C., in consequence of a victory in the Pythian games. At the second session the reason for the erasure and reengraving of the first line of the inscription was considered, and the suggestion made that the death of Gelo before the completion of the monument may have led to the substitution of his brother's name. The statue probably represents the actual driver at the games. His master may have been present in the chariot, or represented in the act of mounting. The name and even the school of the artist are uncertain, but some points in the style recall Attic taste. The theory of Svoronos that this is the offering of the Cyrenaeans described by Pausanias, representing Cyrene escorting Battus, was examined, and eight reasons given for regarding it as ingenious rather than sound. (*B.C.H.* 1897, pp. 579, 581-583; Institut de Correspondance hellénique.)

Sculptures and Pedestals at Delphi. — At the sessions of the French School in Athens, held February 27, March 10, 24, and April 7, 1897, Director Homolle discussed *ex-votos* found at Delphi. Very full abstracts of these papers are given in *B.C.H.* 1897, pp. 585-590; 592-600; 603-614; 616-623 (Institut de Correspondance hellénique).

(1) *The column of the Naxians*, discovered by Wescher and Foucart. The recent excavations have determined the exact site and made possible the complete restoration of this monument. The pedestal, with the inscription, was 0.49 m. high, and 1.02 m. in diameter. It supported an Ionic column, without the usual base, of 44 flutings and between 7 and 10 m. high. The capital is of the insular type, already found at Delos. The inscription, giving the *promantia* to the Naxians, must be a renewal of the privilege, as it evidently belongs to the end of the fourth century, while the style of the column points to a date about 550 B.C. To the same period belongs the colossal sphinx, of which fragments were found by Wescher and Foucart, and which has been completed by the recent excavations. Its dimensions agree exactly with those of the top of the capital, and it seems certain that it crowned the column. It is very probable that this monument is reproduced on some of the vases showing Oedipus and the sphinx. Its omission by Pausanias is hard to explain, for from the circumstances of its discovery, its fall must have been later than the second century after Christ.

(2) *The tripods of Gelo.* See *Am. J. Arch.* 1899, p. 132.

(3) *The statues of the Thessalian Daochos and his family.* Behind the tripods of Gelo the ground rises rapidly, and the foundations show that here many monuments were set up. At the western end is a long base

(12 m.) with the ends turned at right angles. The marks show that on this stood nine statues, and the plinths of two were still in place. Fragments of seven statues were found in the débris below this pedestal, and on the front are eight inscriptions, each below a place for a figure. The inscriptions, which with two exceptions are in verse, are given in full, and show that the statues were those of Daochos, his son, and his ancestors for four generations, in one of which three brothers are honored. Daochos II, who set up this monument, was ambassador of Philip and hieromnemon of Thessaly in 339-338 B.C., so that the chronology rests on a sure basis. The rule of his grandfather, Daochos I, in Thessaly, seems to have been between 431 and 404 B.C. The father and two uncles of this Daochos are celebrated only for athletic victories. Aenonios, the grandfather of Daochos I, must have been in power as *τέτραρχος* shortly after 460 B.C. Originally the group contained seven figures, evidently from the same studio, but later the figure of Sisyphus II, son of Daochos II, was added on the left, and for the sake of symmetry an anonymous figure on the right. The fragments of the statues and their original positions are described in detail. The greater part of the group is preserved, and the style seems to point to the school of Scopas at a period when the influence of Lysippus had already begun to make itself felt. Why Pausanias omits the group, it is hard to understand.

(4) *The rescue of Alexander.* See *Am. J. Arch.* 1899, p. 68.

(5) *The Acanthus column, surmounted by the dancing Caryatids.*—The discovery of this column and of the dancers was announced in *B.C.H.* 1894, p. 190. Further discoveries have shown that the column represents an acanthus plant, ending in a cluster of leaves forming a triangular capital about a circular core, which supported the three dancing girls grouped about a column, which is itself in the form of the stem of a plant. The dancers wear a short tunic and have on their heads the calathiscus, from which their dance is named. It seems as if this group might have supported a tripod, but there is no trace of the attachment of any such object, nor is there any trace of a base on which the acanthus column stood. An examination of the character of the monument and the style of the figures points to a date in the last quarter of the fifth century, and an artist among the immediate successors of Phidias. It seems to have stood northeast of the temple, near the gifts of Gelo and Hiero. The two characteristic features of this monument are the *acanthus* and the *dancers*. The former is said to have been adapted to the column by the Athenian Callimachus, at about this time, but it may also lead to an association of the monument with the city of Acanthus. As to the dancers, their number seems due to the requirements of the space, but their costume is that of the Laconian girls in the *Caryatis*. *Lacœnae saltantes*, the name of the famous work of Callimachus, could describe this group. It seems likely, therefore, that this work is in some way connected with the Spartans. After the victory at Sphacteria, the Messenians set up in Delphi a replica of the Nike of Paonius, and it is possible to see in this work an Athenian *pendant*, naturally showing the influ-

ence of Alcamenes and Callimachus. On the other hand, it might equally be due to the successes of Brasidas in the North, among the first of which was the alliance with Acanthus. The importance of this event is shown by a change in the monetary standard, and the existence of a treasury of Brasidas and the Acanthians at Delphi. It may be added that before 400 B.C. a calathiseus dancer appears on a coin of Abdera, probably in recognition of the Spartan alliance. The style of the group does not agree very well with the accounts of Callimachus, and at this time Athens was the school of Greece, and there is no need to see in the column the work of an Athenian. So far as we can judge the artist was not a Peloponnesian. There is, however, a sculptor who appears to meet all the conditions of the problem, who is proved by the Messenian offering to have been in Delphi about 424 B.C., who was from Thrace and, therefore, naturally chosen by Brasidas and the Acanthians,—Paeonius of Mende, to whom, with much reserve, this work may be attributed. The connection of this type with later works, and with the *Lacæne* of Callimachus, is discussed briefly, and also the probable character of the missing base and top. Its originality, date, and probable maker give this work an importance in the history of ancient art next to the Nike of Olympia.

[No. 6 among the *ex-votos* does not appear in the *B.C.H.*]

(7) *The Trophy of the Messenians at Naupactus*.—This monument has been already discussed at length by Pomtow, who has collected all the material hitherto known, and who has concluded that it was erected by the Messenians at the same time as the Nike at Olympia, and that it was the work of the same artist. The excavations have brought to light several additional fragments, including the block in which the plinth of the statue was set. Two of the new blocks contain inscriptions. One of 79 A.D. has already been published (*B.C.H.* 1894, pp. 96–97), the other two now appear. They complete the series relating to the expedition of the Messenians to rescue the Delphian sanctuary. The monument is now complete, with the possible exception of a single block. It was about 8 m. high, and its close resemblance in detail to the monument at Olympia confirms the belief that it was a replica. It seems to have stood below the polygonal wall, near the southeast angle of the temple, and probably fell in the destructive earthquake early in the reign of Domitian, as Pausanias does not mention it.

(8) *Trophy of Aemilius Paulus, the Conqueror of Perseus*.—A fragment of relief found by Ulrichs, published by Curtius, and then lost, has been rediscovered, and many other fragments added. It had been thought to represent a battle between Greek cavalry and Gauls, but later discoveries showed that the group of battle scenes formed the decoration of a monument in honor of some victory, that the Macedonians represented were invariably the conquered, that the costume was not Gallic, and that the style indicated a date not earlier than the second century B.C. This makes it seem clear that we have to do with a defeat of the Macedonians, and most probably with the battle of Pydna, where auxiliaries fought on both sides. Livy (45, 27) mentions a trophy of Aemilius Paulus at Delphi, and an inscription has

been found which must be the dedication. A careful search has made possible the almost complete reconstruction of this monument, whose importance is shown by the many inscriptions with which it is covered. A complete publication is promised in the near future.

Torso of a Bull from the Acropolis at Athens.—Otto Benndorf, in *Jh. Oesterr. Arch.* 1898, pp. 191–196 (4 figs.), publishes and discusses a torso of a bull found in the recent excavations of the northern slope of the Acropolis. When complete the bull was represented sinking on his fore knees, or with his forelegs stretched out. The scene was doubtless Theseus overcoming the Marathonian bull. Perhaps this is a fragment of the votive offering of the Marathonians mentioned by Pausanias I, 27, 9. In that case, the coin connected with this offering by Imhoof-Blumer and Gardner, *J.H.S.* 1887, p. 146 D D Athens VII, VIII, must be explained in some other way. The torso seems to be a work of ripe archaic art.

A New Copy of the Athena Parthenos.—In the *Annual of the British School at Athens*, No. III, pp. 121–148, pl. ix, 1 cut, Cecil Smith discusses a marble statuette found at Patras in the summer of 1896, in the square called Psilalonia. The statuette is evidently a copy of the Parthenos. The head, right shoulder, right arm, left arm from the middle of the biceps, about two thirds of the snake and shield, and some minor parts, are wanting. The drapery is better arranged than in any other copy or adaptation of the Athena Parthenos, and the statuette, in spite of its somewhat fragmentary condition, gives a better idea of the style of the original than any other extant copy. It is suggested that the inside of the shield of the Parthenos was painted, not carved in relief, and also that the *anthenon* upon which the shield rested was a plain block with a curved upper surface, and that upon this block the reliefs were carved which Pliny says were on the *soleae*. Arguments in favor of these suggestions are adduced. The statuette appears to be Greek work of a time before the Roman occupation. Patras can have had very little prosperity after 279 B.C. (Paus. VII, 18, 5; Polyb. XL, 3), so the statuette probably belongs to a time before that date. It may well be of the fourth century.

The Zeus of Phidias.—Two types of the head of Zeus appear on Elean coins: One which is distinctly archaic, with thick beard, slightly projecting profile, and hair falling in simple locks behind and in front of the shoulder, occurs on coins of Hadrian and Septimius Severus; the later type with short irregular hair and beard, and a decided Attic character, on the coins of autonomous Elis, 420–400 B.C. It is a question whether the Zeus of Phidias is represented by the former, in which case it antedates the Parthenos, or by the latter, the archaic head belonging to an older work or to a revival of Hadrian's own time. Literary tradition is on the side of the latter view, but the former is favored by the facts that the older head alone has conspicuously the qualities of dignity and majesty for which Phidias's statue was praised, and that this head is like that of the seated figure which also occurs on Elean coins and has been understood to represent the Zeus of Phidias. If this be the correct view, the Eleans must have employed Phidias soon after the com-

pletion of the temple in 456, on the strength of his work at Delphi, rather than after 438, as Furtwängler concludes on somewhat unsatisfactory grounds. At the later date, he would perhaps have adapted his figure to the temple as it stood rather than require the alterations which are known to have been made. The appearance of the later type of head in Elis may be connected with that of a head of Hera, at about the same time, which has been identified with the Argive work of Polyclitus, but wrongly, as Argive coins show. (C. WERNICKE, June meeting Berl. Arch. Gesell., *Arch. Anz.* 1898, pp. 177-180; 4 cuts.)

The Eastern Pediment of the Parthenon.—In the *Sitz. Mün. Akad.* 1898, 3, pp. 367-380, A. Furtwängler returns to his theory (*Intermezzi*, pp. 17 ff.) that the Medici torso in the École des Beaux-Arts in Paris is the central figure of the eastern pediment of the Parthenon. He tries to show that the torso is an Attic work of the time of Phidias, that it must originally have stood in a pediment, that it must have occupied a prominent place in Athens, and that it fits the pediment of the Parthenon as regards its size, while the marks of fastenings certainly do not show that it could not have stood there, and the composition of the pediment group with this figure in the centre is excellent. A cut, repeated with some changes from *Intermezzi*, shows the composition.

Aphrodite and Peitho Types.—The origin of the seated goddess in the Parthenon frieze (Michaelis, No. 40), commonly called Peitho, though also identified with Artemis, Cora, Demeter, and others, is discussed by E. Pottier in *B.C.H.* 1897, pp. 495-509. Pl. xii reproduces Michaelis's drawing and also a fragmentary terra-cotta plaque found on the Acropolis in 1886. This is a work of the early fifth century, and shows a seated female in profile to the right. She is clothed in an Ionic chiton of thin stuff, and on her head is the *ceeryphalus*. The figure in position and costume is so strikingly like the Peitho, that it is clear the sculptor of the frieze was familiar with this type. Pausanias's statement (I, 22, 3), compared with an inscription found just outside the Propylaea (*B.C.H.* 1889, p. 163), shows an ancient cult of Peitho and Aphrodite Pandemus near the Acropolis, while other testimony proves the importance of Peitho in the fifth century and justifies her presence among the gods of the frieze. The figure of the terra-cotta might be either Peitho or Aphrodite, but the question of identity seems solved by another relief recently discovered among the fragments on the Acropolis, which shows a very similar seated figure, wearing a low *polus*, and a long mantle over the shoulders. This is somewhat like the Aphrodite of the Parthenon, and is to be regarded as the representation of Aphrodite Pandemus. Among the statuettes of the Acropolis are several of a standing female in very similar costume, holding a dove. A note at the end of the article cites a number of analogies to the Parthenon frieze from older works, especially vases. The art of Phidias often consisted in transferring to sculpture what had already been realized by the painters.

A Relief Representing Nymphs.—In the *Annual of the British School at Athens*, No. III, pp. 170-174, pl. xiv, John L. Myres publishes and dis-

cusses a marble relief representing three draped female figures, who advance to the left with dancing step. The relief belongs to Mr. H. Swainson Cowper, who acquired it in Tripolis. It was found near Tarhuna. Mr. Cowper published it in his book, *The Hill of the Graces*, London, 1897. It reproduces a well-known Attic motive (see Hauser, *Die Neu-attischen Reliefs*, pl. iii, No. 46), the earliest known example of which is the relief from Eleusis, *B.C.H.* 1881, pl. vii, pp. 349-357; Hauser, p. 140. The persons represented are nymphs, not the Charites; at least, there is no clear instance of the use of this motive to represent the Charites.

Archaistic Reliefs.—In the *Annuaire of the British School at Athens*, No. III, pp. 156-168; pls. xi-xiii, Paul F. Perdrizet publishes and discusses four reliefs, important because they are of Anatolian origin, whereas the greater number of archaistic works was made in Italy. The first, at Aïdin (Tralles), is in very low relief. The fragment preserved shows the upper part of a seated, bearded Dionysus, opposite whom stood a figure holding a thyrsus. Of this only the thyrsus and the hand holding it are preserved. The second fragment, now in Constantinople, also came from Tralles. It represents the lower part of a draped standing, or rather walking, figure. The drapery and all details are clearly archaistic. On the same plate is published the upper part of a similar figure, now at Geneva. Cecil Smith believed that the two fragments belonged together, but in a note, pp. 168, 169, prints a letter from the owner, M. E. Duval, showing that they do not. The two remaining reliefs, of unknown provenance, are in Constantinople. They belong together, and are probably the short sides of a sarcophagus. On one slab Artemis is represented in the middle. To her right stands a god holding a horse, perhaps Ares. From the other side comes a winged Nike, who holds a wreath over the head of Artemis. The figure of Nike is archaistic, but the other figures are not. On the other slab Helen, in long drapery, stands between the Dioscuri, each of whom holds a horse. There is no trace of archaism. Similar types are discussed at some length. The Tyndaridae were funereal divinities, and the scheme of the three Tyndaridae is purely heroic and funereal in meaning.

Two Works of the School of Praxiteles.—In *Jh. Oesterr. Arch.* I. 1898, pl. v, pp. 189-191, Peter von Bienkowski publishes a torso in Cherchel and the work in the Uffizi (No. 208) in Florence, restored as a group. Both are marble replicas of the so-called Narcissus of bronze in Naples. The Cherchel copy differs slightly from the others in the treatment of the *nebris*. In execution it is finer than the replica in Florence. Bienkowski suggests that in the satyr statue in Dresden (*R. Arch.* 1895, pl. v; REINACH, *Répertoire de la Statuaire*, II, 1, p. 134), preserved only in a cast, the head really belongs to the statue, but has preserved the original Praxitelean style more nearly than the other parts. P. Herrmann and O. Benndorf believe that the head and torso do not belong together.

A New Bust of Homer.—In *Mélanges Henri Weil*, pp. 407-412, Salomon Reinach publishes (cut) and discusses a terra-cotta bust from Smyrna. It represents an old, bearded man, with half-closed eyes, his head covered with

a sort of kerchief which falls down each side of the face and is fastened with a band above the forehead. On the kerchief are traces of blue and pink. (POTTIER and REINACH, *Terre cuites . . . de Myrina*, Paris, 1886, No. 759.) After referring to various works on the portraits of Homer, and concluding that only one type hitherto known in sculpture is really intended to represent Homer, Reinach claims the name of Homer for this new type, which originated, perhaps, at Alexandria, not far from 300 B.C.

The Aphrodite of Melos.—In *Time and the Hour* (Boston), December 3 and 31, 1898, F. P. Stearns discusses some recent theories concerning this statue, though he does not mention Reinach's interpretation of it as Amphitrite. He believes that Aphrodite is represented, and that the work belongs to the fourth century B.C., possibly to Thrasymedes of Paros.

Statue of Demosthenes.—In *Mélanges Henri Weil*, pp. 423-428, pl., J. E. Sandys publishes from a photograph the well-preserved marble statue of Demosthenes at Knole Park, Sevenoaks, Kent. The statue was found in Campania in the second half of the eighteenth century. The arms and the hands holding the roll of manuscript are not restored. In this respect, the Sevenoaks statue is superior to that in the Vatican. Neither can be an exact replica of the statue by Polyuctus, which had folded hands. Some slight differences between the Sevenoaks and the Vatican statues are pointed out, but the two are replicas of one original.

Hermes Discobolus (?).—The arguments by which G. Habich has attempted to prove (*Jb. Arch. I.* 1898, pp. 57 ff.) that the Discobolus of the Sala della Biga is a Hermes and the discus only symbolic of his patronage of athletics, are entirely beside the point. Both the Discobolus of Myron and Philostratus's description prove that the position with right foot advanced is a possible and natural one for the action of disk-throwing. Furthermore, the statue itself, when viewed from the front, is not expressive of rest, but of concentrated energy about to be turned into action. We owe to Habich's studies the observation that the fingers of the right hand are modern in all replicas; but the tracing of a Polyclitan character in the proportions is quite unfounded. (A. MICHAELIS, *Jb. Arch. I.* 1898, pp. 175 f.)

Terra-cotta Groups.—*B.C.H.* 1897, pp. 580-581, contains a summary of a paper presented at the meeting of the French School in Athens, February 10, 1897, by Mr. Cohen, in which he discussed terra-cotta groups, showing a mother nursing an infant. Two of the four examples of this type were found in Athens in 1864, south of the Propylaea, and are probably dedications to Ge Curotrophus and Demeter Chloe. The other two figures are from Myrina and Tanagra, and are probably genre scenes.

Reliefs from the Theatre at Delphi.—At the session of the French School in Athens, March 24, 1897, Paul Perdrizet gave an account of the bas-reliefs from the theatre at Delphi, which is summarized in *B.C.H.* 1897, pp. 600-603 (*Institut de Correspondance hellénique*). The series contained at least five slabs, and the fragments show the second and fourth complete, and parts of the third, the fifth, and possibly the first. The whole series

must have had a length of about 8.25 m., which agrees very well with the length of the stage. The deeds of Heracles furnish the subjects of the reliefs. Clearly recognizable are the struggle with a Centaur, Antaeus, Geryon, and the horses of Diomed; less certain, but probable, are a combat with Diomed himself, and with a sea-monster (*i.e.* the rescue of Hesione), and the killing of the Stymphalian birds. The size of the frieze makes it probable that there were twelve deeds represented, but the choice of scenes is unusual. The style warrants the belief that this is a provincial work of the second or first century B.C. The work is better than the confused scenes of the Roman sarcophagi, and seems made before the cycle of the twelve labors had become fixed. It is possible that this decoration is due to the gift of Eumenes of Pergamum, who in 159 B.C. sent a large sum of money to Delphi, of which a part was employed in repairing the theatre.

The so-called Bust of Seneca.—In *Jh. Oesterr. Arch. I.* 1898, Beiblatt, pp. 140-144, H. Vysoký calls attention to Rubens's interest in the bust as exhibited, *e.g.*, in his painting of Justus Lipsius in the Pitti Palace. He then briefly discusses the interpretations of the head, only to find that it is impossible to tell who is represented. Furtwängler's idea that it is Hipponax (*Sammlung Sammelz.*, p. 37) having little probability.

Sculpture of Hellenistic Types in Regensburg and Trier.—In *Jb. V. Alt. Rhein.* Vol. 103, pp. 1-11 (1 pl., 5 figs.), A. Furtwängler discusses two bronze statuettes of Hermes in the Regensburg museum. The first shows the identification of Hermes with Apollo, and with Thoth, the Egyptian god of literature, music, etc. Besides the usual attributes of Hermes, it bears a quiver,—really an attribute of Apollo,—and in the right hand a roll of manuscript; this appears also on coins of Tyre and Alexandria, where Hermes is identified with Thoth. The figure has artistically the Attic forms of the fifth and fourth centuries B.C. Also in the second statuette, which is based upon a Hellenistic model, the connection with Thoth is shown by the feather in the hair, an attribute originally of Ma, the wife or sister of Thoth. Not only Hermes, but also Asclepius, as inventor of the art of healing, was identified with Thoth, and carried the roll of manuscript.

In the same article, Furtwängler describes a bronze statuette in the Provincial Museum at Trier,—evidently derived from a famous statue representing an athlete using the strigil. The Florentine athlete statue (*Amelung, Führer durch die Antiken in Florenz*, No. 25) is a copy of the same original.

Neo-Attic and Pergamene Art.—A replica of the dancing girl of the Pergamene relief at Constantinople, including the portion of the figure there missing, is found in a Maenad on a puteal in the Louvre (*cf. Ant. Denk.* II, pl. 35; HAUSER, *Neu-Attische Reliefs*, p. 50, No. 69). This strengthens the conjecture that the "New Attic" art was an offshoot from Pergamene art. (F. HAUSER, *Arch. Anz.* p. 199.)

Athena and Poseidon on Roman Medallions.—In *Athen. Mitth.* 1898, pp. 235-241, W. Amelung discusses some representations of the strife between Athena and Poseidon for Attica, on Roman bronze medallions. One

type shows the divinities on either side of a table with an amphora, in which a female figure is depositing a vote. This is the version preserved by Varro, that the inhabitants of Attica voted in the case, the men for Poseidon, the women for Athena, and the women had a majority of one. The other type shows Nike emptying the urn to count the votes. The scene evidently owes its origin to some famous group or relief, but it is not to be identified with the group mentioned by Pausanias (I. 24, 3), which is rather to be found on a series of Athenian coins.

VASES AND PAINTING

Early Corinthian and Boeotian Vases.—L. Couve, the editor of the forthcoming catalogue of vases in the National Museum at Athens, publishes in *B.C.H.* 1897, pp. 444–474, notes on early Boeotian and Corinthian types, with illustrations not only from Athens, but also from unpublished specimens in Berlin and the Louvre. (1) A peculiar form of *oenochoe*, characterized by a low foot, long neck, trefoil lip, and flat handle, rising somewhat above the lip. The decoration shows forms familiar to proto-Attic and proto-Boeotian pottery. The original form is probably shown *Jh. Arch.* I. III, p. 353, and the perfection of the type in the vase of Gamedes and a Berlin example which shows Corinthian influence in its decoration. The type shows strong metal influence. A similar type appears later in Corinth. (2) A type of cantharus, marked by high and flat handles and a sharp angle between the sides and base, which point to a metal original. In Greece this form is peculiar to Boeotia, but it is common in the Italian *bucchero nero*. A related form is shown by a cyathus of the Louvre (fig. 7), which has opposite the handle a sort of beak in the form of a wild boar's head. (3) Though the forms already mentioned originate in Boeotia, the decoration is not local. The earlier vases show the common geometric motifs, while the later examples show Corinthian style. (4) A cantharus at Athens, evidently from the workshop of Gamedes, shows the influence of Corinthian decoration, but in many points suggests Ionian technique. These details are discussed at length. (5) An amphora from the Ceramicus, with paintings of the purest Corinthian style. (6) An amphora from Corinth, which is in general of the usual Corinthian decoration, but in the upper zone shows a boar attacked by a lion and defended by a man. In this form the subject is rare, and it is probable that this is an instance of direct Ionic influence at Corinth. Other details of the decoration point toward Asia Minor, and even the shape of the vase is rare in Corinthian ware, though later common at Athens, perhaps from Chalcidian influence. This is a new example of the mutual influence of the Greek ceramic schools, which is characteristic for the work of the seventh and sixth centuries. (7) Pyxis showing in its decoration Corinthian styles combined with a shoulder ornament of Mycenaean origin and found on the geometric vases, and later in Ionia and Attica, but very rare in Corinth, whose potters disregard the Mycenaean and geometric patterns in favor of Oriental designs.

Signed Greek Vases.—In the Dorchester Museum is a part of a late black-figured cylix brought from Italy many years ago. It has the signature ... Σ ΕΡΟΙ... The design represents two large eyes, and between them a bearded man walking to r.; he is clad in a richly decorated fringed *himation*, wears an ivy wreath, and carries in one hand an *oenochoe*, in the other a *scyphus*. The vase may be dated about 500 B.C.

The British Museum has lately acquired two important red-figured vases from the Tyszkiewicz collection (Fröhner's *Catalogue*, nos. 14. 19, pls. i, ii). One is a *stamnos* found at Sorrento in 1891. It is signed ΓΟΥΒΑΝΟΤΟΣ ΕΑΡΑ ΕΝ. The main scene represented is interpreted as the youthful Heracles grappling with the centaur Eurytion in the presence of Dexamenus (Oeneus) and his daughter Deianeira (Mnesimache). On the reverse are three draped *ephebi*.

The other vase is a *crater* sent from Athens in 1895. A priest stands at a lighted altar. In front of this is a nude bearded man, holding a torch and wearing a diadem inscribed ANTIOX. Behind him is Nike with a fillet. Two *ephebi* have diadems inscribed ΑΙΝ (for ΑΙΑ?) and ΑΣ (for ΑΚ?). The scene is explained as the end of a torch race. The victor, of the tribe Αἰγυῖς, has just lighted the altar with his torch. The vase is signed round the base Νικίας Ε[ρ]μοκλέους Ἀναφλιότιος ἐποίησεν in Ionic letters. This is a new artist. (ARTHUR BERNARD COOK, *Cl. R.* 1898, pp. 423-424.)

Pisistratus or Hippias on a Vase.—In *Sitzb. Mün. Akad.* 1897, ii, 2, pp. 259-320, W. Helbig discusses the representation on a black-figured dish from Nola, now in the British Museum (*Catal. Gr. and Etrusc. Vases*, II, p. 224 B, 426), published *Ann. d. Ist.* 1869, pp. 245-253, *Monumenti*, IX, 9-10. The vase belongs, according to the opinion of P. Hartwig, to the period 530-520 B.C. In the part of the painting discussed a chariot is represented in which stand two men, the younger of whom holds the reins. The elder is entirely unarmed, and the younger has no shield. About the chariot stand hoplites and Scythian bowmen. The scene is explained as Pisistratus, or more probably Hippias, passing his troops in review. Not all bowmen in so-called Scythian costume are really Scythians, but these are shown to be barbarians by their features. The Pisistratidae employed Scythians in their army after they seized Sigeum, but after the expulsion of the Pisistratidae, those who accompanied the Athenian hoplites to battle were no longer Scythians, but Athenians. Not until after the formation of the Confederacy of Delos did the Athenians again draw soldiers from the regions of Pontus. The history of the Athenian power, in the regions on and near the Black Sea in the sixth and fifth centuries B.C. is discussed, as are also some points in Athenian military practice.

Ionic Vases.—In *Att. Mitth.* 1898, pp. 38-79, pl. vi, R. Zahn publishes two fragments of vases, or perhaps of a single vase, from Clazomenae, and adds to this a very full discussion of a whole class of Greek pottery. The two fragments show Achilles dragging Hector at his chariot wheels, the earliest and the only Ionian example, and probably Priam and Hecuba

watching the death of Troilus. A close analysis of style and technique leads Zahn to bring into this class the fragments of Tell Defenneh in Egypt. The sarcophagi of Clazomenae, though somewhat later, belong in the same school. A further search connects other isolated vases, and even the bronze reliefs of Perugia show the same tendencies. Another fragment from Clazomenae (fig. 1), and one from Syria (fig. 2), are brought into the discussion. A comparison with the coins of Clazomenae and the neighboring cities confirms this view as to the origin of this style. In conclusion, the influence of this Ionic school of painting on the Athenian vases of the early red-figured style, and even on the painted stelae, is discussed.

Terra-cotta Sarcophagi from Clazomenae.—Of the two examples from Clazomenae in Murray's *Terra-cotta Sarcophagi in the British Museum*, one is the latest known, not earlier than 450 B.C.; and the other, remarkable for its rich decoration, belongs to the small group of sarcophagi with both ends alike, which, as the decorative motives show, were made at the same time with the older oriental style shaped in imitation of the human figure. The newer style does not use the "Full-ornament," and has some new motives along with the old ones, among them a battle between mounted barbarians and Greek warriors, which may be a reminiscence of the Cimmerian invasion mentioned by Herodotus. The stock of designs was small, and their arrangement, far from furnishing evidence of myths or early epics, was for decorative effect only, the scheme of ornamentation being made to proceed from or tend toward the centre. This principle of symmetry, beginning with the heraldic beasts, dominates eastern art, but is foreign to that of continental Greece. It does not appear in Mycenaean or Dipylon art, or Corinthian ware unless under oriental influence, on the chest of Cypselus, or even in the old *poros* pediments of the Acropolis, where the shape would naturally suggest it. The native Greek instinct, as shown in the processions of animals and figures, was for continuous narration. Only with the Giant pediments and those of Aegina does the eastern principle of balanced composition come in. (F. WINTER, June meeting Berlin Arch. Gesell., *Arch. Anz.* 1898, pp. 175-177.)

Κέρποι.—In 'Εφ. 'Αρχ. 1898, pp. 21-28, K. Kuruniotes discusses the Eleusinian vases discussed by v. Fritze 'Εφ. 'Αρχ. 1897, pp. 163-174 (cf. *Am. J. Arch.* 1899, p. 128), and explained as ἐσχαρίδες, or censers. A list of representations of such vases in ancient reliefs, etc., is made, the shape of the vases (which are not flat and open, but comparatively high) is considered, and the passages of Athenaeus and Pollux bearing upon the matter are discussed. The conclusion is reached that these vessels were the κέρποι used in the ceremonies at Eleusis.

Kerchnos.—In *Athen. Mitth.* 1898, pp. 271-306, pls. xiii, xiv, O. Rubensohn discusses the κέρχνος, a form of vase mentioned in *Athen.* 476e and 478c (under the name κέρνος), with reference to Polemon. An examination of other passages makes it clear that the vessel was used at Eleusis for bringing an agrarian offering. The word is also found in the Eleusinian treasure lists. At Eleusis, and nowhere else, except in the excavations on

the west slope of the Acropolis, have been found vases of great variety in details, yet all showing a peculiar type:—a bowl with a broad flat rim, on a high foot, with a highly rounded shoulder ending in a short neck, either fitted for a lid, or with a broad mouth, is a form unknown to other Greek vases. On the horizontal rim are the handles, and on the same rim and on the shoulder a set of a number of little cups, often merely indicated by a depression at the top of a roughly moulded lump of clay. Most of them are not intended for actual use, but are merely votive offerings, and on a fragment of a marble example is a part of a dedicatory inscription. The covers of these are all partly open like the covers of *thymiateria*. The Schol. ad Nicandr. *Alex.* 217, shows that this is because lights were carried inside. This may be due to placing lights on the sacred cake, which was placed in the *κέγχρος*, while the other offerings were in the *cotylisci*. The relation of the bringing and eating of this offering and the peculiar form of the vessel to the mysteries is examined. In the procession the *kerchnos* was fastened on the head, as is clear from the statement of Polemon, and also from an Eleusinian pinax representing the sacred procession, where the *kerchnos* is carried by three women.

In technique the vases show traces of a red or white pipe-clay slip, which, however, has usually disappeared; many also were completely gilded. In the decoration which remains it is plain that the Bacchus or mystic bundle of rods played an important part. The greater part of these vases are from the latter part of the fifth to the beginning of the third century B.C., but some remains show the use of the ceremony even in Roman times. Its origin is uncertain, but fragments of rings of pottery bearing little vases, and belonging in an early period, may show the earliest form of *kerchnos*, and in any case it is probable that the ceremony belongs to the reforms of the time of Solon and Pisistratus, when the mysteries received the character which they preserved till later times. The *kerchnos* was used in the worship of Cybele, and possibly in that of Asclepius also.

Oenochoe from Eretria.—In *Jh. Oesterr. Arch.* I. 1898, pp. 143–148, 4 figs., Robert v. Schneider publishes an oenochoe from Eretria, now in the Kunsthistorisches Hofmuseum in Vienna. The front of the vase is formed by a female face. In the heavy hair that falls down both sides of the face is a wreath of grape leaves and clusters. There are remains of polychromy. The vase was formed on the wheel, then the front was cut out, and the plastic work inserted. Comparison with other works, especially with Syracusan coins, fixes the date of the vase not far from 400 B.C. The different kinds of vases adorned with human heads or faces are discussed.

Panathenaic Amphorae.—In the *Annual of the British School at Athens*, No. III, pp. 182–200, Cecil Smith writes of Panathenaic amphorae. In pl. xvii a mosaic is published which was discovered in a house in Delos by Louis Couve in 1894 (*B.C.H.* 1896, pp. 460 ff.). It belongs to the first or second century B.C., perhaps more exactly to some time between 186 and 87 B.C. Within a border of “maeander” a Panathenaic amphora standing on a base is represented. A palm, with a ribbon attached to it, and a wreath

are beside the amphora. The vase is rendered in red and black, black figures on a red ground. The side chosen is the reverse of the vase, showing a charioteer driving, thus indicating that the vase was a prize in the chariot race. The mosaic is very simple. Probably the earliest mosaics in Greece were constructed in pebbles, as is, for instance, that in the pronaos of the temple of Zeus at Olympia. The middle of the third century marks the culmination of the art of cube-mosaic which was brought in from the East. The colors used in the principal designs of the Delos mosaics are black, red, and white, with white or yellow for the ground, — the same colors used by the painters of the later vases. The latest known series of dated Panathenaic vases belongs to 313 B.C., and their manufacture is supposed to have ceased soon after that time. The vase represented in the mosaic had probably been cherished as an heirloom in the family of the owner of the house. The Panathenaic form of vase existed, however, even so late as Imperial times, but apparently without the characteristic paintings. Some, at least, of these later vases seem to have been of metal. When the victors were rewarded with a quantity of oil measured by amphorae, only one amphora had paintings. The making of the amphorae was arranged for by the *athlothetae* (with the Senate); the measuring of the oil belonged to the *ταμίαι*. Pl. xvi c gives a fragment of a Panathenaic amphora with the inscription *ος ἐνόησε*. The artist is probably not *Κίτρος*. Pl. xvi b gives a fragment of a Panathenaic vase with the inscription . . . *θετοντο* . . . probably part of the word *ἀγωνοθετῶ(ν)τος*. The *agonothetes*, not the *archon*, is the person named. As the fragment was found at Melos, one might think it had to do with Panathenaic games celebrated there, for Panathenaia were celebrated in other places than Athens; but as the inscription must be put as late as the fourth century, and the Athenian rule in Melos came to an end in 403 B.C., the fragment must be referred to the Athenian Panathenaia. The custom of naming the *agonothetes*, rather than the *archon* eponymus on the Panathenaic amphorae may have originated with Demetrius Phalereus, 309–308 B.C. On the amphora published by Benndorf, *Griech. und Sic. Vasenb.* pl. x, the *Kosmetes* is named. Clearly more than one of the annual magistrates at Athens, during the fourth century, was concerned with the prize vases. Possibly the symbols on the columns at either side of the figure of Athena may be magistrates' symbols. So long as the figure of Athena was turned to the left (*i.e.* before 336 B.C.) such symbols might be on the shield, but after that only on the columns.

The Golden Dog of Zeus and the Marriage of Laertes on Greek Vases. — In *Hermes*, 1898, pp. 638–643 (2 cuts), L. D. Barnett discusses two vase paintings. The first is a black-figured drinking bowl from Camirus (*Vases antiques du Louvre*, I, pl. xvii), the painting on which is interpreted as the discovery by Iris and Hermes of the golden dog in the house of Pandareus. The second is a Munich amphora, No. 805 (Dubois-Maisonneuve, pl. xlv, *Arch. Zeitung*, XVIII, 1860, pls. cxxxix, cxl, *Wiener Vorlege-blätter*, Ser. IV, 3). The scene represented is interpreted as the beginning of the marriage procession of Laertes and Anticleia. The wrong-doing of Anticleia

with Sisyphus has been discovered, which accounts for the attitudes of the youths who are to take part in the procession, as well as for that of Autolyceus.

The Veiled Achilles in Greek Vase-paintings. — In *R. Arch.* XXXIII, 1898, pp. 153-186, Marcel Laurent discusses representations of Achilles seated with his cloak drawn over his head. Ten cuts illustrate the article. This type occurs most frequently in representations of the visit of Odysseus to Achilles. A list of vases of the fifth century B.C. is given in chronological order. The dates of the earliest of these make it impossible that the type is derived either from scenic representations or from the paintings of Polygnotus. As the originator of the type, Cimon of Cleonae is suggested, who probably copied it from youths whom he saw sitting closely wrapped up after exercise. When once associated with Achilles the type easily became fixed. A similar origin is assigned to the figure of the seated Odysseus in the same group. If Odysseus sometimes appears standing, it is because the vase painter has preferred another familiar type. The same type of veiled Achilles is employed when the hero is represented mourning for Patroclus and refusing the arms brought by Thetis. Vases with this representation are discussed. The same type was employed for other purposes at later times, and the introduction by Aeschylus of the seated veiled Achilles in his dramas may be due to the familiarity of the type in paintings. Attention is called to the permanence of this and several other types in Greek art.

Priam before Achilles. — In *Athen. Mith.* 1898, pp. 169-177, and pl. iv., L. Pollak publishes from a black-figured lecythus in Athens a representation of Priam before Achilles. Achilles is at his meal, as on the cylix attributed to Brygos, but Priam is here accompanied by two women, while a third, probably Briseis, appeals to Achilles from the other side. This type of the scene is specifically Attic, and the presence of women with Priam must be attributed to lyric influence, as this feature is lacking in the epic, and cannot be regarded as free invention on the part of the painter. The article also contains a list of twenty representations of this scene, discovered since Benndorf's article in *Ann. d. Inst.* 1866, pp. 241 ff.

Rhodian Amphora Handles. — In *Athen. Mith.* 1898, pp. 232-234, Hiller von Gaertringen publishes with comment three Amphora handles from Rhodes, which first appeared in the work of A. Berg, *Die Insel Rhodos*. The writer emphasizes the need of a complete collection of the inscriptions on these handles, as necessary to the decision of many doubtful points.

INSCRIPTIONS

A Decree from Amphipolis. — In *Jh. Oesterr. Arch.* I. 1898, pp. 180-184, Franz Cumont publishes an Amphipolitan decree of the first century B.C. It is ill preserved, only about half of each line being legible. The decree is in honor of a gymnasiarch, and contains nothing new except that in the gymnasium at Amphipolis the year was divided into quarters.

Payment of the Fine imposed after the Sacred War.—In *B.C.H.* 1897, pp. 321–344, Émile Bourguet publishes an inscription from Delphi relating to the payment by the Phocians of the fine imposed at the end of the Sacred War. The document originally occupied two columns of a marble slab, of which only the lower part in three fragments is preserved.

After a discussion of the text and restoration of the inscription, the editor considers some points of Delphian administration, particularly the number and functions of the Prytanes, of which eight appear with the archon at this time, though later under Caphis there are only six. They held office for a year and might be reelected. Whether they formed part of the βουλή is uncertain, but probably they did. The rest of the article is devoted to a detailed discussion of the dates of the payments. The first payment of thirty talents must have been made at the Pylaea in the autumn of 344 B.C., under Cleon. The fifth payment would then have been made under Pythagoras in 342 B.C. Thus the Phocians were forced to begin restitution exactly two years after their subjugation. Only two other payments by the Phocians are known from inscriptions. The temple accounts for the archonships of Damochares and Caphis show that in those years the Phocians made their eleventh and eighteenth payments. A part of the inscription of Damochares is published, showing that this payment was of ten talents and at the spring session. The time of the change to annual payments and the reduction from thirty to ten talents is next considered, and the years of office of Damochares and Caphis. The result is given in the following table:

		Autumn	Spring		
Cleon,	344–343,	1st	and	2d	payment, 30 talents.
Chairolas,	343–342,	3d	"	4th	" 30 "
Peithagoras,	342–341,	5th	"	6th	" 30 "
Aristonymus,	341–340,	7th	"	8th	" 30 "
Palaaios,	340–339,	—		9th	" 30 "
—	339–338,	—		10th	" 30 "
Damochares,	338–337,	—		11th	" 10 "

The reduction thus follows the battle of Chaeronea. This table gives 331–330 as the year of Caphis, if the Phocians continued to pay their annual tribute regularly.

The Delphic Offerings of the Sons of Deinomenes.—In *Mélanges Henri Weil*, pp. 207–224 (5 cuts), Th. Homolle describes the bases of the tripods of Gelo and Hiero. He reads the second inscription:

[Ἡρόων ἡο Δεινομέ]νκος ἀνέθηκε· [h]ε[λ]-
κε δὲ τάλαντα δέκα] ἡεπτὰ μυῖα,

or [h]ε [Νίκη δὲ τάλαντα, κτέ. By omission of δέ it is possible to read τάλαντα δώδεκα, or perhaps ἑνδέκα. The two bases found *in situ* are of peculiar form, like inverted campaniform capitals. Two similar bases, somewhat smaller, probably belonged to tripods dedicated in the name of the younger sons of Deinomenes, the four forming one offering, the arrange-

ment of which is discussed. The four lines ascribed by the Scholiast from Pindar, *Pyth.* I, 155, to Simonides are probably genuine, with the reading *τοὺς τρίποδας θέμεναι*. The reading *τὸν τρίποδ' ἀνθέμεναι* of *Anth. Pal.* VI, 214, and the two lines which there take the place of the third and fourth lines as given in the scholium are to be rejected.

Manumissions at Delphi.—In *B.C.H.* 1898, pp. 1-200, G. Colin publishes one hundred and twenty-one inscriptions relating to the manumission of slaves by sale to Apollo. The documents have been selected from a large number discovered in the recent excavations for their contributions to Delphian chronology from about 130 B.C. to the end of the first century after Christ. The introduction gives a brief account of the distribution of these inscriptions in the various parts of the *temenos*, and of the palaeography, which is illustrated by photographs of fourteen specimens (pls. viii-xiii). To the text and brief notes succeeds a discussion of the indications of precise dates which may be gathered from synchronisms and other hints. The results are unfortunately very scanty. A complete table is given of all the officials named, classified so far as possible under the priesthoods in which they were in office, with alphabetical indices of the priests and the archons. In conclusion some differences between the formulae in these inscriptions as compared with those already known, and some points of detail in which the new documents increase our information, are noted and briefly discussed.

The 'Πυθονίκα' of Aristotle.—In *B.C.H.* 1898, pp. 260-270, Th. Homolle publishes and restores a fragmentary inscription from Delphi. Starting from the certain reading at the middle of the inscription *ἐπαυέ[σαι] | Ἀριστοτέλῃ κ[αὶ Κ] | ἀλ[λι]σθένην· καὶ [στ] εφανῶσαι*, and proceeding step by step in the restoration and interpretation, the editor endeavors to show that the *Πυθονίκα* of Aristotle, consisting of a history of the games and a catalogue of the victors, was composed by Aristotle and Callisthenes between 340 and 334 B.C. The authorities at Delphi caused the work to be copied in the sanctuary, and honored the authors with a vote of thanks and crowns. As restored, the fragment reads: *συνέ[ταξαν πίνυα τ]ῶν ἀπὸ Γυλιδα νεν[ικηκότων τ]ῶν Πύθια | καὶ τῶν ἐξ ἀρ[χῆς τὸ]ν ἀγῶνα κατασκ[ενα]σάντων, ἐπαυέ[σαι] | Ἀριστοτέλῃ κ[αὶ Κ] | ἀλ[λι]σθένην καὶ [στ]εφανῶσαι· ἀνα[θεῖν]αι δὲ τὸν πίν[υα το]ῦ ταμί[ας ἐν τῷ ἱε]ρωῷ μετ[αγεγραμμέ]νον [εἰς στήλην ἢ λείκωμα(?)]*.

The Sons of Cersobleptes of Thrace.—In *Hermes*, 1898, pp. 626-637, Adelbert Hock discusses the Delphic inscription containing a decree in honor of the sons of Cersobleptes (*B.C.H.* XX, 1896, pp. 466 ff.; cf. *Am. J. Arch.* 1898, p. 189). The relations of the Thracian rulers to the Macedonians and Greeks are examined, and the article closes with a table of Thracian kings, their sons and associates in power from Teres I, about 450, to Seuthes III, 330-313.

The Delphic Dialect.—In *B.C.H.* 1897, pp. 590-592 is a summary of a paper read by Fournier at the meeting of the French School in Athens, March 10, 1897, discussing two peculiarities of the Delphian dialect in the second century B.C. (1) The Aeolic conjugation of certain verbs, as *καλει-*

μείνας, στεφανωίτω, ἀπαλλοτριώουσα, etc. (2) The reflexive, particularly in the forms αἶς αἰτοῦ, αἶς αἰτῆς, αἶς αἰτῶν. Αἶς is the masculine of the neuter αἶ, common in all dialects as an adverb, from αἶς-. It is a personal pronoun, and the reflexive is formed by adding the pronoun of identity.

A Dispute between Dionysiac Artists.—G. Colin presented to the French School at Athens, February 27, 1897, a discussion of a *senatus consultum* of 112 B.C., recently found at Delphi, on the walls of the treasury of the Athenians. The document, which is in Greek, relates to a dispute over a contract between the Dionysiac artists of Athens and those of the Isthmus and Megara. It is to be published in full in the *B.C.H.* (*B.C.H.* 1897, p. 583.)

Stelae with Emblems.—In *B.C.H.* 1897, pp. 576–579, Paul Perdrizet supplements his article on stelae with παράσημα (*B.C.H.* 1896, pp. 546 ff.) by a note on the Theban Euares, who is identified with a magistrate of the Boeotian league in the fourth century B.C. He also adds a new decree (pl. xix, 1) in honor of a citizen of Pellene, which is surmounted by two dolphins in relief.

Inscriptions from Athens.—In Έφ. Ἀρχ. 1898, pp. 1–22 (pl. i, 4 cuts) P. Kavvadias publishes seventeen inscriptions. The first is the fragment of a decree concerning the Athenians and the settlers at Daphnus (cf. *Am. J. Arch.* 1898, p. 184); the second contains the name of the archon Chremes (326–325 B.C.); the third that of Cephisodorus (323–322 B.C.); the fourth that of an unknown archon, Andronides; No. 4^a that of Cephisophon (329–328 B.C.). A fragment of a decree begins Ηρόχσενος Χαλκ. εἰεργέτης Χαλκ. ἰδες. If subject allies like the Chalcidians could have πρόξενος, this inscription was no doubt in honor of such an one. Perhaps, however, Proxenus is here a proper name. An inscription in Attic letters not later than the middle of the fifth century reads Δορόθεος καὶ Σύνολος ἀνεθέεν ἀπαρχέν. No. 15 is on a piece of cornice or lintel. It reads κυνικῶν in large letters. Evidently the cynics had a stoa or building for their meetings. It was probably not far from the church of the Seraphim, in which the stone was found. No. 16 is a list of names of prominent Athenians about 27 B.C. The other inscriptions published are fragmentary decrees and dedications.

The Inscription on the Museum Hill at Athens.—On the Museum hill at Athens to the west of the monument of Philopappus is cut in the rock the inscription εἰποςδεφ·νη. This might be read εἰπος δὲ φ[ω]νῆ, but no such lexicographical gloss is likely to have been cut at that point. Better is εἰπος δ' ἐφ[ά]νη, or δὲ φ[ά]νη. It would then contain a reference to the hill as the place where the prophet Musaeus gave his oracles, and according to one version was buried. (S. N. DRAGOMES, *Athen. Mith.* 1898, pp. 202–204.)

Milestone from Daphni.—In *B.C.H.* 1897, pp. 572–574 (Nouvelles et Correspondance), Paul Perdrizet gives a short account of the milestone found in 1895 at Daphni, near Athens (cf. *C.I.A.* IV, 2, 1219 c). The Latin inscription, hitherto unpublished, may be read *D(omini) n(ostri) Arcadius et Honorius sub r(iro) cl(arissimo) et spectab(ili) proc(onsule) Eusebio*. The

sacred way seems to have been repaired between the departure of the Goths (396 A.D.) and 402 A.D. That an old inscribed stele was used is in accordance with a rescript of Arcadius of November, 397 A.D.

Bronze Inscription from Olympia.—In *Jh. Oesterr. Arch. I.* 1898, pp. 197–212, pls. vi, vii, Emil Szanto publishes an inscription on a bronze tablet found at Olympia and now in Vienna. The alphabet is Ionic, but has the sign † for the rough breathing. The text reads:

θεός· τύχα· ταῖρ δὲ γενεαῖρ μὰ φρυγαδείῃ μᾶδε κ-
ατ' ὁποῖον τρόπον, μᾶτε ἑρσεναιτέραν μᾶτε θηλυτ-
έραν, μᾶτε τὰ χρήματα δημοσιώμεν· αἱ δέ τιρ φυγαδ-
εῖοι αἱ τε τὰ χρήματα δημοσιόια, φεγγέτω ποττῷ Δ-
ιὼρ τῶληγπῖω αἵματορ καὶ κατιαραίων ὁ δηλόμηρ
ἀνάτορ ἦστω· ἐξήστω δὲ καὶ κα φρυγαδεῖντι τοῖ δ-
ηλομένοι νοστίτην καὶ ἀττάμιον ἦμεν ὅσσα κα ὕ-
στάρην γένωνται τῶν περὶ Πυρρόωνα δαμοργῶν· το-
ῖρ δὲ ἐπ' ἄ(σ)ισστα μὰ ἀποδόσσαι μᾶτε ἐκπέμψαι τὰ χρ-
ήματα τοῖρ φρυγάδεσσι· αἱ δέ τι ταύτων πᾶρ τὸ γράμ-
μα ποίεοι, ἀποτινέτω διπλάσιον τῷ κα ἐκπέμψαι κα-
ὶ τῷ κα ἀποδοῦναι· αἱ δέ τιρ ἀδευλτώσῃ ἐ(ν) τὰ(ν) στάλαν
ὥρ ἀγυλματοφώραν εἶοντα πάσχην.

Evidently banishments and confiscations of property are forbidden, but if any one (as magistrate, or by motion in the assembly) does banish another, he shall himself be banished, and whoever causes him to be cursed shall not be punished. Apparently there were, at the time this law was made, many Eleans in exile. The provisions concerning property would tend to call them home. The date is probably just after the destruction of Thebes by Alexander. Possibly the Pyrrhon mentioned is the well-known philosopher. Little is known of his early life, but he may have been old enough to be demiurge about 336. Szanto discusses the dialect and the meaning of the inscription in detail. In the *Beilage* of the same periodical, pp. 197–198, A. Wilhelm discusses the word ἀδευλτώσῃ of line 12, connecting it with βέλτος, ἄβελτος, and giving it the sense “injure.” O. B., *ibid.*, p. 198, mentions that the letters ΠΥΡ and Π on some Elean coins have been connected with the demiurge Pyrrhon.

The Cult of Zeus at Didyma; the Βοηγία.—In *Mélanges Henri Weil* (pp. 147–158) B. Haussoullier discusses several inscriptions, especially Le Bas-Waddington, *Inscriptions d'Asie-Mineure*, No. 222 (= *J.H.S.* 1885, p. 351, No. 102). Zeus, as well as Apollo, was worshipped at Didyma. The festival of the βοηγία was celebrated about his statue or altar. An inscription from Cos (PATON-HICKS, *Inscriptions of Cos*, p. 81, No. 37) describes a competitive presentation of cattle for public sacrifice. The βοηγία at Didyma and at Athens was similar to this and had no connection with the Thessalian πανροκαθάψια.

An Agreement of Maussolus with the Phaselites.—In *Jh. Oesterr. Arch. I.* 1898, pp. 149, A. Wilhelm discusses the inscription from Idalia in

Berlin (*Beschreibung der Berliner antiken Sculpturen*, No. 1178, Judeich's *Kleinasiatisch Studien*, p. 256, and elsewhere) and proposes the following reading:

[ὄρκους δὲ δόντων τοῖς πρέσβεσι τοῖς Φασηλιτῶν? Μανσσωλ-
 λος καὶ Ἀρτεμισία? ὁμός]αντες Δία καὶ Ἄλιον καὶ Γᾶν καὶ
 θεοὺς βασιλείους? ἐμμεν]εῖν τοῖς ὁμολογημένοις ποτὶ
 Φασηλίτας ἀδύλως καὶ ἀβ]λαβέως· ὁμόσαντων δὲ καὶ Φα-
 5 σηλιτῶν οὓς τινες? καὶ Μ]ανσσωλλος γράψεται κατὰ τὰ [ὑ-
 τὰ ἐμμενεῖν τοῖς ὁμολογ]ημένοις ἐξαιρῶντες τὸ βασι[λέ-
 ως ὄρκιον?· ἐκτινόντω δὲ τὰς κ]αταδικὰς Μανσσωλλος Φασηλί-
 ταις καὶ Μανσσωλλῳ Φασηλ]ιτῶν εἴ τινες ὀφείλοντι ἐμ μῆσθι
 10 τρισὶν καθ' ὅτι προέγρ]α[π]ται, τῶν δὲ ἐμπροσθε συν-
 βολαίων πρὶν]σίαν καταλαφθῆμεν, δίκας
 δόμεν Μανσσωλλον Φαση]λίταις καὶ Φασηλίτας Μανσ-
 σῶλλω καθ' ὃ καὶ Φασηλίτ]αι καὶ Μανσσωλλος ὁμολογήσων[τι.

Some of the new readings are certain; others are merely probable.

The Coan Inscription at Buyukdere.—In *Jh. Oesterr. Arch. I.* 1898, Beiblatt, pp. 89–94, F. Hiller v. Gaertringen compares the inscription of Buyukdere (see *Am. J. Arch.* 1899, p. 135) with a Cyziene inscription found at Samothrace (RUBENSON, *Die Mysterienheiligtümer in Eleusis und Samothrake*, pp. 227 ff.; O. KERN, *Athen. Mitth.* 1893, pp. 356 ff.), and thinks it is a votive inscription set up at Samothrace by a Coan ship's crew. In a note, pp. 94 f., E. Kalinka maintains that it is a simple list, not votive.

In *Hermes*, 1898, pp. 657–661, H. Wilbrich discusses the inscription from Buyukdere. Aulus Terentius A. f. Varro is there mentioned as commander of a squadron. The same Varro is mentioned in a Delian inscription, *C.I.L.* III, 7240, and a Rhodian inscription, *C. I. Ins. Mar. Aeg.* I, 48. The date of the inscription is certainly before 74 B.C., probably soon after 82 B.C. It is suggested that Varro may have been in command of a squadron in the northern Aegean after the peace of Dardanus, or may have had command of the fleet built by Sulla in Thessaly.

Statues of Heroes at Ilium.—In *Jh. Oesterr. Arch. I.* 1898, pp. 184–189, W. Kubitschek brings together the inscriptions *I.G.I.S.* No. 1294, p. 698, No. 1080 (= *C.I.G.* 3626), and No. 1081 (= *C.I.G.* No. 3632). These were all found near Ilium, as was also *C.I.G.* No. 3606. Evidently the Ilians had a series of statues of the heroes of the Trojan war. Five inscriptions, from Herakliza (Perinthus), Gallipolis, Kamaris (Parium), and Usbek, are published from a manuscript of G. F. de Bohn written early in the eighteenth century.

The Epicurean Inscription from Oenoanda.—In *B.C.H.* 1892, pp. 1 ff., Holleaux, Paris, Diehl, and Cousin published large fragments of an Epicurean inscription from Oenoanda, which was discussed and restored by Usener, *Rhein. Mus.* XLVII, p. 144. With the consent of the French School at Athens, the representatives of the Vienna Academy, Heberdey and Kalinka, made further investigations at Oenoanda, and their results

are published in full in *B.C.H.* 1897, pp. 346-443. The article opens with an introduction (pp. 346-355), in which are discussed the position of the inscription, its contents, material, punctuation, etc. This is followed by the text of the inscription (pp. 356-426) with seventy-five facsimile cuts, and brief notes on the arrangement of the fragments. The article concludes with an investigation of the graphic and stylistic peculiarities, including an index of important words and phrases, and a brief discussion of the grammatical peculiarities.

Epigraphical Notes. — In the *R. Ét. Gr.* XI, 1898, pp. 250-278, M. Holleaux discusses various inscriptions already published. In the inscription published by Gardner, *J.H.S.* 1888, p. 250, No. 107^a, the third line is to be restored with [Πολυκράτης Μνασιάδ]ον Ἀργεῖος and the document placed between 203 and 196 B.C. — In Fränkel's *Inscr. von Pergamon*, I, No. 52, ll. 3 ff. are to be read ἀπὸ τ[ῆς πρὸς Φίλιππον] | καὶ Μακεδ[όνος περὶ Χίων] | ναμ[αχίας]. The reference is to the battle between Attalus and the Macedonians that occurred in the strait of Chios, 201 B.C. The French scholar supports at some length the historical arguments in favor of the above conclusion, which was rejected by the German editor. — The long decree copied at Alabanda in 1885 by Diehl and Cousin (*B.C.H.* X, p. 299) certainly dates from the period of the war against Antiochus, when the legions appeared for the first time in Asia. M. Holleaux strengthens the arguments of Diehl to this effect. — *C.I.G.S.* I, 16, is shown to refer, as Foucart held, to a theoria of citizens of Cyzicus, who came to Megara in consequence of the command of Apollo and in order to request the participation of the Megarians in the festival of Cora. Κόρη Σώτεια was the principal divinity of Cyzicus. In ll. 4, 5 of frag. b, M. Holleaux would read καὶ τοῖς θ[εαροῖς τοῖς ἐπαγγελλόντεσσι τὰν θεσίαν καὶ τὸν ἀγῶνα τῶν Κο]ραίων. The συγγένεια between Megara and Cyzicus he would explain by reference to the fact that at the time when the first colonizations eastward took place Megara was still counted a part of Boeotia, and Boeotians assisted in the foundation of Miletus and other Ionic cities. — In the inscription from Lyncestis in Macedonia (*B.C.H.* XXI, p. 162) κοινὸν διάταγμα is to be taken as the edict of the governor (*edictum provinciale*) issued, in this case, from Dyrrachium, the second official residence of that official. For Ἀνταῖοι read Ἀ[τι]ντάνοι in ll. 4, 6. — In Ἐφ. Ἀρχ. 1898, pp. 135-136, P. Kavvadias gives corrected readings for *C.I.A.* IV, 1, p. 18, No. 61^a, and Ἐφ. Ἀρχ. 1897, p. 195, pl. 12 (cf. *Jahreshefte Oesterr. Arch. I.* 1898, Beiblatt, p. 44, p. 48). In the former, read καὶ καταθῆναι ἐν πόλει ἀναγράφσαντας τὸς (σ)τρατε(γ)οὺς τὰς συνθήκας μετὰ τῷ γραμματεῖ τ[ῆς] βολῆς. In the second, Ἐ[πὶ ἡ]γεμ[ον]ος Τιμα[ρ]ο-χιδ[ου τοῦ] Ἀ[ντισισ]τράτο[υ]. — In *B.C.H.* 1897, pp. 475-476, E. Bourguet contributes some notes on inscriptions published in *B.C.H.* 1896, pp. 708 and 720, and 1897, pp. 154, 155. He proposes restorations of the text, and adds some facts in regard to persons named in these documents. — In *B.C.H.* 1897, pp. 510-513, Henri Weil publishes some additional fragments and corrections of the Delphian Paean in honor of Dionysus, which first appeared in *B.C.H.* 1895, pp. 403 ff. — In *B.C.H.* 1897, p. 574, Leonardos proposes to correct an

inscription from Mantinea (*B.C.H.* 1896, p. 126) by reading *ναὸς μὲν ἡγεῖραν εἰς ἔδαφος ἡρεμμένους* (from *ἐρείπω*) for *ἡρευμένους*. — In *B.C.H.* 1898, pp. 271–272, Fournier corrects the text of the regulations of the phratry of the Labyadae. Face D, l. 48, for *συμπερήσκειν* read *συμπιπύσκειν*. Same face, l. 13, read *λεχχοῖ παρῆι*, *χ* as frequently has passed to *κχ*. Face C, l. 39, *θηγάνα* is perhaps to be connected with *θηγγάνω*, cf. *gingo*, *figura*. It is then something set up at the tomb.

COINS

Thracian Coin-types. — The coins of the Greek cities of Thrace, chiefly of Imperial times, are especially rich in types taken from local mythology and works of art. Coins of Philippopolis show Orpheus with his lyre and Orpheus surrounded by birds and animals, the latter copied from a work of statuary, while the very similar Alexandrian type is from a painting. A group of Orpheus, Eurydice, and Hermes, hitherto wrongly interpreted, is taken from a relief of great artistic merit which differed from the Naples relief in having the figures turned in the opposite direction and the men nude. Three river gods, perhaps not in the original, may represent the rivers of the lower world. Besides heads of Heracles and single Labors, from Perinthus and other places, one medallion of Hadrianopolis shows the hero in the attitude of the Farnese Hercules, but holding a bow, surrounded by the twelve Labors in a ring. The scheme was perhaps suggested by a medallion of Perinthus in which the signs of the Zodiac enclose a group of gods.

The ancient native divinity, the Thracian Horseman, transformed under Greek influence into a chthonic god, occurs in many forms. At Bizye, coins of three emperors show him reclining at the theoxenia, accompanied by a seated goddess. Under Geta, his ancient warlike character is recalled by the addition of armor, and under Philip, the pair are identified with Asclepius and Hygieia. In this form of the theoxenia may be the origin of the later "Tottenmahl" reliefs. In Imperial times, the reclining attitude is used among other forms for the Dioscuri at Tomi and for a god, probably Serapis, at Sinope, while the couch alone occurs at Nicomedia. The local god of Odessus, *Θεὸς Μέγας*, with phiale and horn of plenty, clearly a chthonic god, is the same hellenized Thracian divinity. On the earliest coins, about 300 B.C., he is reclining, and an inverted amphora typifying libation, which also occurs alone, is in the field. Later he is standing. A chthonic goddess, *ἡ θεά*, is contemporary with the earlier, and Demeter and Cora with the later type. About 200 B.C., the Horseman appears with only the horn of plenty to indicate the Hellenic element. He is found also on coins of Tomi and of Istrus, and with the calathus borrowed from Serapis, also at Sinope. The ancient Apollo statues of three Milesian colonies, Olbia, Sinope, and Apollonia, are found on coins. The last, a colossus by Calamis, may give a basis for selecting the Alexicacus of the same artist from among the Apollo figures on Attic coins. (B. Pick, *Jb. Arch. I.* 1898, pp. 134–174; 1 pl.)

Coins of Asia Minor.—A small collection of coins was brought by Oberhummer and Roman on their return from Cappadocia. From Caesarea-Mazaca come one specimen of autonomous coinage, one coin of Tiberius, one of Trajan, and one of Hadrian, also some Byzantine and Seljuk coins. The countries about Cappadocia are represented by a coin from Amiseia, one from Amisus, one each from Ancyra and Docimia, and several from Cilician cities. One of these, from Anabazus, mentions Helagabalus with the title of Demiurgus. The island of Elaeusa is represented by one coin. There are several Syrian coins, chiefly from Antioch, and some coins of kings of Syria. An interesting coin has a youthful male head, probably Augustus, and the inscription *FELIX PRINCEPS*; reverse, Pallas unarmed, but probably wearing a helmet, holding on her right hand a Nike with a garland. Inscription, *VE: PET* (monograms of proper names) *COLONIA IVLIA II: VR*. A coin in Berlin (Imhoof, *Monnaies grecques*, p. 89, *Griechische Münzen*, p. 772) has the same head and inscription. The coin has been ascribed to Macedonia, but is probably Syrian. Another interesting coin has on one side a head, probably the same as the last, and on the other a ship's prow. (H. RIGGAUER, *Sitzb. Mün. Akad.* 1897, II, 3, pp. 523-533; 5 figs.)

MISCELLANEOUS

Mycenaean Glass.—In *Sitzb. Mün. Akad.* 1897, II, 1, pp. 109-111, A. Furtwängler publishes (cut) some Mycenaean glass beads in the possession of Mr. E. P. Warren at Lewes. They show no new patterns except that two of them have what seems to be a pomegranate. This has not hitherto been known in Mycenaean art.

The Mines of Laurium.—The seventy-seventh volume of the *Bibliothèque des Écoles Françaises d'Athènes et de Rome* is an exhaustive treatment of the mines of Laurium by E. Ardaillon (218 pp.; maps and cuts). The geological formation of the region is briefly described, for the strata of schist and limestone determine the position of the ore. The manner of working the mines in ancient times, by means of narrow galleries cut with chisel, hammer, and pick, is described, as is also the ancient process of extracting the silver, the lead, and the other salable products, as minium and ochre. The organization of the work, the number of hands employed, and the population of the place are discussed. Then follows a history of Laurium. The mines were probably worked by the Pelasgians or Phoenicians, or both, for the poor soil of that region would not of itself attract or support a population so numerous as seems to have existed there in early times. But in the early Hellenic times the mines of Laurium were less important than those of Thasos and Siphnos; in fact, the development of the Thasian and Siphnian mines probably retarded that of the mines of Laurium. In the fifth century B.C., Laurium reached its greatest importance, and continued during the fourth century to be the chief source of silver. With the conquest of the East by Alexander, vast quantities of precious metals flowed into Greece, reducing or annihilating the profit to be derived from working the

mines, and at the same time the substitution of Macedonian for Athenian coin in the markets of the world helped to diminish the importance of Laurium. With the third century the greatness of Laurium was past. After that the mines were worked only in a small way. The mines were the property of the state, but were not the subject of much special legislation. They were let out to contractors like other state property. The rights of state and contractors and the details of farming out the mines are discussed in the latter part of the book.

The History and Antiquities of Mantinea. — The seventy-eighth volume of the *Bibliothèque des Écoles Françaises d'Athènes et de Rome* is entitled *Mantinee et l'Arcadie Orientale* (xvi, 623 pp.; 6 heliogravures; 1 phototype; 1 plan of Mantinea; 2 maps). The author is Gustave Fougères, who was engaged in excavations at Mantinea from 1887 to 1889. The work is divided into three books and four appendices. Book I contains a description and discussion of the geography and topography of the Peloponnesus, especially of eastern Arcadia. Book II treats of the Mantenean state. In the seven chapters of this book the roads described by Pausanias, the territory of Mantinea, the fortifications of the city, the city itself with its streets and buildings, the inhabitants, their religion, and their government and institutions, are discussed. Chapters III and IV, dealing with the fortifications and buildings of the city, are of especial archaeological interest. The wall was not circular, but nearly elliptical in shape. Its foundation was of stone, but the upper part was of crude brick. It had one hundred and twenty-six towers, twenty-one of which were for the defence of the gates, which were of complicated construction. Within the limits of the ancient city, remains of several buildings were found, which are carefully described. Especial attention is devoted to the theatre, which does not, however, offer any very certain testimony bearing upon the question whether the Greeks of the classical period acted upon a high, narrow stage or not. Book III gives the history of Mantinea from the origin of the state until it became the Slavic settlement of Gorlitz. The first appendix is epigraphical. The inscription first published *B.C.H.* XVI, 1892, p. 568 (cf. *Am. J. Arch.* 1897, p. 413) is given in facsimile and discussed, with results somewhat different from those reached by previous writers. An inscription on a capital, *Χαρμιάδης Νικοπολί[της]*. *Δαμάτριος ἀνέθηκε*, may have designated a statue of one of the Manteneans who fought at Actium and became a citizen of the new city of Nicopolis. The decree of the Antigonians, *B.C.H.* XX, 1896, pp. 124 ff., is republished. Some inscribed *tesserae* of terra-cotta are described, and are supposed to have served for the identification of voters. A list of Mantenean proper names is given, followed by a brief account of inscribed tiles, manufacturers' marks, etc. In the second appendix the relief (*B.C.H.* XII, 1888, pl. iv), representing a woman holding a liver in her hand, and the reliefs of the Praxitelean base are discussed. The first relief is explained as a prophetess holding the liver and sacred knife. It is assigned to the last years of the fifth century B.C. Fougères holds to his original opinion that the Praxitelean reliefs were on four slabs, one of which is lost, each slab

adorning one side of a square pedestal. He believes that Praxiteles made the designs, and perhaps the models, for the reliefs, but entrusted their execution to a pupil. He mentions the period 371-365 B.C. as the most probable date of Praxiteles's work at Mantinea, and believes that the Hermes at Olympia belongs to a time but little later, about 363. Appendix III is topographical and Appendix IV historical. The plates represent the Praxitelean reliefs, the 'Woman with the Liver,' a female head (Hygieia?), and a Telesphorus. This volume is a work of great care and industry, and contains much that is of value to the student of history and mythology, as well as to the archaeologist.

Athenian Topography.—In *Athen. Mith.* 1898, pp. 205-231, 367, 368, H. v. Prott discusses the vexed question of the Enneacrunus, Lenaeum, and *Διονύσιον ἐν Λίμναις*. The first part of the article is a discussion of Thuc. II, 15, with special reference to the treatment of the passage by Wachsmuth (*Abh. d. Sächs. Ges.* XVIII, pp. 1 ff.), whose views are combated in favor of the theory of Dörpfeld, from whom, however, von Prott differs in some details of interpretation. After a brief examination of the ancient cults on the Ilissus, the consideration of the site of the temple of Dionysus ἐν Λίμναις is taken up. The sanctuary discovered by Dörpfeld at the foot of the Areopagus is shown to fulfil all requirements in respect to site as well as arrangement of the temple and *τέμενος*, for the latter is shut off by a wall and door, so that the temple could be opened while the sacred enclosure remained closed. The festivals of Dionysus ἐν Λίμναις and the Lenaea are studied in detail, and the conclusion reached that the *Διονύσιον ἐν Λίμναις*, and *τὸ Λήναιον* are identical, but that the latter refers especially to the *τέμενος*, in distinction from the temple itself.

Notes on Strabo by Cyriacus of Ancona.—In *Athen. Mith.* 1898, pp. 196-201, E. Ziebarth collects some notices of the marginal notes to Strabo by Cyriacus of Ancona. These are known partly through copies furnished by Langermann to Reinesius for his *Syntagma*, and partly from the comments of Falconer in the Oxford edition of Strabo. The latter were derived from an Eton manuscript of late date containing Books I-X. As the Cod. Laur. XXVIII begins with Book XI, this may be the second part of the manuscript which Cyriacus bought in Constantinople. The object of Ziebarth's article is to lead to a careful examination of the Eton manuscript and its comparison with the Laurentianus.

Notes from Macedonia.—In *B.C.H.* 1897, pp. 514-543, Paul Perdrizet continues his notes of a journey in Macedonia. Section 1 deals with the terra-cottas, some three hundred in number, from the necropolis in Amphipolis. About one-fifth of these are figures from real life, the rest are mythological, and with one exception representations of a single person. This is a young man in barbarian costume, carrying a pedom and sometimes a syrinx, usually seated on a rock, and often accompanied by a dog or sheep. Cf. pls. v-viii *bis* for the types. An examination of the possible identifications leads to the conclusion that this is Attis, whose worship in Thrace and the neighboring country, and symbolical connection with the belief in

immortality, are discussed at some length. Section 2 contains some funerary inscriptions, four of them in Latin, from the neighborhood of Philippi. Section 3 is devoted to an inscription from the Thracian frontier, which is engraved on a stele which shows above the 'Thracian horseman,' followed by an attendant on foot, below, the funeral banquet, and below this a horse led by a servant, which seems unique on a Thracian monument. The inscription is set up by a father for himself, his son, and his wife, and is of interest as showing a greater extension of the district of *Δρωσική* than had hitherto been recognized. Section 4 contains a full discussion of the extent of the Colonia Augusta Iulia Philippi based on inscriptions. These also show that the language of the colony was Latin, though Greek maintained itself at *Drabescus* and *Neapolis*.

Notes from the Cyclades.—In the *Annual of the British School at Athens*, No. III, pp. 52-70 (pls. iv, v), R. C. Bosanquet describes and discusses prehistoric antiquities, chiefly from Melos, pointing out their analogies and relations to objects from other places. The headings of the article are: 'Pre-Mycenaean Pottery from Melos,' 'The So-called Kernoï' (cluster vases), 'Textile Impressions on Aegean Pottery' (caused by placing the vessels on a cloth when still soft), 'Stone Dishes or Troughs,' and 'A Pre-Mycenaean Wrist-guard.' This last is a small marble plate which is explained as a guard for an archer's wrist.

Two Mirrors with Handles.—In *Εφ. Ἀρχ.* 1898, pp. 121-135, pl. 7, A. de Ridder publishes and discusses two archaic mirrors in the Museum at Athens. The bronze sheathing of the handles is adorned with reliefs. A square field serves to connect with the disk of the mirror the tapering handle, at the end of which is a circular medallion. In the square field of one handle are two sphinxes facing each other, in that of the other two rampant lions separated by an anthemion from which rises a row of dots or beads. The handle proper is in each case adorned with a draped male figure. The circular medallion has in the first case a Gorgon's head, in the second two cocks facing each other. The mirrors are said to have come from Corinth, but a careful analysis of the figures represented and comparison with other works of archaic art lead to the conclusion that the style is not Corinthian nor Peloponnesian, but Ionic, as is also that of the other so-called Argive-Corinthian bronzes.

The Brooch of Odysseus.—In *Mélanges Henri Weil*, pp. 385-393, E. Pottier discusses the description of the mantle and brooch of Odysseus, *Od.* XIX, 225-231. The discussion leads to the following translation: "The godlike Odysseus wore a cloak of wool folded double; upon the cloak was fixed a brooch of gold, with double fastening (this is referred especially to the two shields for the ends of the two pins of the brooch), and the front of it was ornamented with figures: in his forepaws a dog held a spotted fawn and devoured it as it writhed. All admired it and marvelled how the two animals were made of gold, the one devouring and choking the fawn, the other still struggling to escape and twitching its feet." A cut shows an Egyptian painting of a dog holding and killing a gazelle.

Three Sectile Pavements.—In the *Annual of the British School at Athens*, No. III, pp. 175–181, Ambrose M. Poynter gives an accurate description of the sectile pavements in the Theatre of Dionysus, the Temple of Zeus at Olympia, and the Odeum of Herodes Atticus. Pl. xv gives a measured drawing of the pavement in the Theatre of Dionysus.

Apollo Spodios.—In *Mélanges Henri Weil*, pp. 193–206, Maurice Holleaux discussed the passages (IX, 11 and 12) in which Pausanias mentions the altar of Apollo Spodios. He finds that what Pausanias says of this altar and the divination practised there applies to the sanctuary of Apollo Hismenios, and concludes that there was at Thebes but one oracular sanctuary of Apollo.

Date of the Death of Alexander the Great—The Calendars of Meton and Callippus.—In *C. R. Acad. Insc.* 1898, pp. 413–460, is a communication by Jules Oppert on the death of Alexander. Inscriptions found at Babylon show that he died at Babylon, at the temple of Bel-Merodach, Friday, May 11, 323 B.C., about 5 p.m. The dates given by Greek authorities are discussed, and this leads to a discussion of the calendars of Meton and Callippus. The date of the reform of Meton is July 28, 433 B.C., in the archonship of Apsendes. The period of Callippus begins June 29, 330 B.C. The Attic month Thargelion is identified with the Babylonian month Nisan. The date of Alexander's birth is Tuesday, July 23, 356 B.C. An appendix gives a list of years from 433 to 293 B.C., showing the Olympiads, the beginning of the civil years, and the names of the Athenian archons, and, from 330, comparing the cycles of Meton and Callippus.

ITALY

ARCHITECTURE

The Temple of Castor in the Roman Forum.—The fact has been established that the broad flight of steps leading down to the street along the front of the temple is of the period of the decline, and that these steps originally came down only to a broad platform, at about half the height of the podium. The platform ended in a perpendicular wall in front and was connected with the street by smaller stairways at either side. This platform explains the literary allusions to a *rostra* for addressing the people *pro aede Castoris*, even in the time of the republic, as well as the statement in the Constantinian *Descriptio Urbis* that the forum contained *Utre rostra*. This platform is of about the same height as the other two, the *rostra* by the comitium and that in front of the temple of Divus Julius. That its form when the Arch of Augustus was built was substantially the same as later, is shown by the placing of the arch with reference to the eastern flight of steps.

The structure to which the extant columns belong was probably built by Hadrian, and it stands considerably higher than its predecessor of the time of Tiberius, though on the same lines. Most of the stone work has disappeared, both from the visible portions and from the foundations, but the

masses of concrete, probably older than Tiberius, which formed the sub-structure for all parts of the floor that bore no heavy weight, are still in place, and indicate the plan. In the lower part of the podium along the sides, there were, under the intercolumniations, entrances to chambers used probably for the storage of valuables or for banking transactions. The podium, projecting beyond the front of the temple, forms large pedestals at either end of the broad steps, and on these may once have stood the originals of the Dioscuri of the Capitol. These statues are of the right size and most appropriate in subject to a temple founded on the spot where the Dioscuri watered their horses after bringing the news of the battle of Lake Regillus. (O. RICHTER, *Jb. Arch. I.* 1898, pp. 87-114; 4 pls.; 14 cuts.)

SCULPTURE

The Colossi of Monte Cavallo.—In *Röm. Mith.* 1898, pp. 248-274 (1 pl.; 4 figs.), A. Michaelis describes the colossal statues of Monte Cavallo, as they appeared in the Middle Ages, and up to their restoration by Sixtus V in 1589. They were an important landmark as early as the ninth century. In connection with them, other works of art are mentioned in the early descriptions of Rome, especially a seated female figure before the statues (mentioned only in the *Mirabilia*), and four statues of Constantine and his son, from the neighboring *thermae*, which in the fifteenth century bore the roof of a portico adjoining the colossi, and three of which in the sixteenth century were on the pedestal of the statues. This article publishes, for the first time, a sketch by Martin van Heemskereck, made between 1532 and 1536, recently found in the collection of engravings at Dresden. This is the earliest existing picture,—earlier than the Lafrery and Salamanca sketches,—and shows distinctly the separate bases of the statues, made of large ancient blocks, and one of the three Constantine figures, which were removed to the Capitol before 1544. This picture with that of Salamanca and the Bufalini plan are enough to show that the inscriptions were placed originally as they are now,—the figure on the left being assigned to Phidias, that on the right to Praxiteles. Furtwängler and others have supposed that the position of the inscriptions had been changed. As is indicated by the Mantuan picture, by the background of the newly found sketch, and by a picture of Cartaris, recently discovered in the *Bibliotheca Angelica* at Rome, the statues faced the southeast. They were perhaps erected when the Baths of Constantine were restored in 443.

A Bronze Head.—In the *Sitzb. Mün. Akad.* 1897, II, 1, pp. 140-144 (2 pls.; 1 cut), A. Furtwängler publishes a bronze head in the possession of Count Zichy, Austrian minister at Munich. It represents a man with plentiful waving hair and beard, the beard flowing down and covering the entire throat and upper part of the breast. The basis of the type is the Greek type of Zeus, but it is suggested that Quirinus is intended. The head is a fine Roman work of the last century of the republic. It was originally placed upon a stone herm shaft.

VASES AND PAINTING

Aretine Vases and Augustan Art.—H. Dragendorff has an article in *Jb. V. Alt. Rhein.* Vol. CIII, pp. 87-109 (4 pls.; 12 figs.), on the Aretine vases and their relation to Augustan art. The best ones show the same motives as the sculpture, wall decorations, etc., of the first century B.C., and were evidently produced between the time of Sulla and the end of the century. This was a period of mixed art in Italy; countless Greek works had been brought to Rome, and from all, without regard to their period, the Roman artists chose their motives. The influence of Alexandrian art at this time has been overestimated; it was hardly an important element. In almost every case the models were produced in Greece or Asia Minor. We see Egyptian influence in Roman art only at the end of the first century B.C. after the conquest of Egypt,—and only in the latest Aretine vases. The impressionist art that began in the time of Tiberius is not represented in the Aretine vases.

The Pompeian Fresco representing a Mint.—With the aid of a large photograph, E. J. Seltman, *Num. Chron.* 1898, pp. 294-303, attempts a new explanation of the well-known fresco in the *Domus Vettiorum* at Pompeii, representing an *officina monetaria* conducted by Cupids. According to Mr. Seltman, we have, from right to left, the following processes in operation: (A) one Cupid at the furnace preparing the molten metal for casting into blanks; (B) two workmen putting the blanks into a condition to receive the imprint; (C) weighing the blanks under the surveillance of Juno Moneta; (D) a *suppositor* and a *malleator* engaged in striking the coin.

INSCRIPTIONS

The Lanuvium Inscription at Rome.—In the *Mél. Arch. Hist.* 1898, p. 270, G. de Manteyer has carefully reviewed the inscription which, dated June 9, 136, describes the organization of the College of Diana and Antinous existing at Lanuvium. The writer has made a careful collation with the aid of the text in the *C.I.L.* XIV, pp. 196-197, and has described its present state and has given a phototype reproduction of the same.

Iupiter Iurarius.—M. Besnier in *Mél. Arch. Hist.* 1898, p. 281, considers the epithet of *Iupiter Iurarius*, which occurs in only two inscriptions. One of these inscriptions was discovered in the *Insula Tiberina* in 1854 and is published in *C.I.L.* I (first ed.) 1105, VI, 379, and is given in facsimile in *P.L.M.E.* pl. 21, A. The second inscription was discovered at *Brescia* and published in *C.I.L. Supplementa Italica I, Additamenta ad C.I.L.* V, in the *Atti dei Lincei, Memorie* V, 1888, No. 1272. The praetor L. Furius Purpureo, engaging in battle with the Gauls (Livy, XXXI, 10, also 21), made a vow to *Iupiter*, in the Latin form *Iupiter Iurarius* the god of the *Cenomani*, whose capital was Brixia (Brescia), that he would build a temple to him if victorious in battle. As *Iupiter Iurarius* was a *peregrinus deus*, his temple was built in the *Insula Tiberina* outside the *Pomerium*, where for like reason the

temple of *Aesculapius* was built. According to the Calendar of Praeneste the festival of *Aesculapius* and of *Iupiter* in the island took place January 1, but the *Iupiter* is *Iupiter Veioris*. Perhaps *Iupiter Iurarius* and *Iupiter Veioris* are identical. Livy (XXXV, 41) says: "*Aedes duae Iovi eo anno in capitolio dedicatae sunt.*" Jordan reads for *aedes duae Iovi*, *aedes Veiovi*. It may be that L. Furius Purpureo recognizing that the divinity *Iupiter Iurarius* was the same as *Veioris* built a temple to *Veioris* on the Capitoline and another to *Iurarius* in the *Insula*. If *Iurarius* is similar to the Greek *Zeus Ὀρκιος*, there are certain attributes in which these two divinities, *Veiovis* and *Iurarius* certainly resemble one another, i.e., when they are regarded as the divinities feared by criminals and perjurers.

COINS

Roman Coins in India.—A hoard of Roman *aurei* of the first century (Augustus to Vespasian) has been found in the territory of the Rajah of Pudukota in southern India. Similar finds in India have often been recorded, and attest extensive commercial relations with the East, though not necessarily the actual presence of Roman traders in the country. The hoard in question consisted of 501 coins; and what is most remarkable, 461 of these have been deliberately defaced with a file or chisel. Mr. G. F. Hill supposes "that these coins were defaced by the political authority as being too much worn for further circulation, and were awaiting the melting pot, when the secret of their concealment was lost." (*Nun. Chron.* 1898, pp. 304-320.)

MISCELLANEOUS

The Via Caecilia.—N. Persichetti has investigated the *Via Caecilia*, the existence of which was first suspected from an inscription found in Rome in 1872, and its general direction established by Hülsen in *Not. Scavi*, March, 1896. The bridge thirty-five miles from Rome, mentioned in the inscription, Persichetti has found on the river Farfa, near the modern Ponte Buido. A little beyond this point, the road left the *Via Salaria*, turning to the northeast, and crossing the *Tarano* at the modern Ponte Mercatello, which is partly of ancient construction. Between the two rivers no remains exist, but it is said that there were remains in the seventeenth century, and that in building the cemetery at Rocca Sinibalda, fragments of a Roman road were found. At Longone the road turned to the north and crossed the *Salto* at the so-called Ponte Ladrone, which is a fragment of a bridge possibly ancient. Between the *Torano* and the *Salto* there are no traces, except a piece of ancient road between Longone and Poggio Vittiano, — probably a branch of the *Via Caecilia*. There are, however, stories of ruins formerly existing, and all through this region are extensive remains of Roman habitation, — buildings, architectural fragments, tombs, etc. Near Capradosso and between that town and Petrella are remains of the road. From Petrella Persichetti has traced a course to *Fisternae*, basing his argument on the

nature of the country and the Roman customs of road building. The only existing indication is the cutting in the rock called Portella, beyond Fiamignano. Near Fisternae the road probably crossed the bridge called Ponte Nascoso, and at Amiternum joined the Via Salaria. Just north of Amiternum is the ruin of an ancient bridge, a little further on is a cutting for a road, and, still further, extensive remains of an ancient road. Beyond this point there are no traces. The length of the line traced by Persichetti is consistent with the statement of the inscription, that, at the ninety-eighth milestone, the road reached the other side of the Apennines. (*Röm. Mith.* 1898, pp. 193-220; 1 pl.; 2 figs.)

Stations of the Via Cassia.—In *Not. Scavi*, 1898, pp. 271-276, G. F. Gamurrini discusses the *mansiones* of the Via Cassia, between Chiusi and Florence. At the station "ad Novas," nine miles north of Chiusi, a branch road diverged to the right to Arezzo; the road to Siena diverged near Chiusi, not at the station "ad Novas," as is indicated in the *Tabula Peutingeriana*. On the main road,—the Via Cassia,—at the Salario, three miles beyond "ad Novas," was the station "ad Statuas." This was the limit of the territory of Clusium. Nine miles further on is the parish church of Sinalunga, probably built on the ruins of the ancient *mansio*, "ad Graecos." Antiquities of all sorts have been found here,—Roman in the plain, Etruscan on the neighboring hills. That distances were reckoned from the station "ad Statuas," on the borders of Clusium, is proved by the inscription found at Montepulciano, now in Florence, and by the name of the church, now destroyed, S. Stefano in Vico Duodecimo, three miles beyond Sinalunga,—that is, twelve miles beyond the station "ad Statuas."

Roman Topographical Charts.—In *Hermes*, 1898, pp. 534-565, A. Schulten discusses the plans belonging to the manuscripts of Hyginus and other *scriptores geomatici*. Twelve cuts illustrate the article. Schulten shows that the plans are derived from early sources and are not to be disregarded, though they must be used with care, inasmuch as they are not faithful copies of the original drawings. Possibly the plans are ultimately derived from Agrippa's *Chorographia* from which Pliny derived his information about the towns of Italy.

The Necropolis Remedello Sotto and Tombs of the Eneolithic Period.—In *B. Paleont. It.*, 1898, pp. 206-260; 4 pls.; 7 figs., G. A. Colini compares the necropolis of Remedello Sotto with tombs of the eneolithic and neolithic periods in various parts of Italy. The eneolithic tombs he divides into two groups: first, caverns, natural and artificial, which resemble the tombs of Remedello in funeral rites and equipment; second, tombs excavated in the open field, which are like those of Remedello in every respect. In several places,—especially at Sgurgola near Anagni, the Buca delle Fate near Livorno, and the necropolis of Fontanella at Casalromano,—there are indications of the custom of second burial. Neolithic tombs are of two classes: first, those in the open field, which are sometimes formed of stone slabs; second, natural caverns. In this period, too, the custom of second burial existed, and in Liguria, at least, the bones were

sometimes colored red before the second burial, as in the case of the eneolithic tomb at Sgurgola. The rites and equipment were practically the same in the first period as in the second, except that no metal was used. The second population was only a development of the first. At two places, the Tana della Mussina in Borzano and the caverns of Cape Sant' Elia in Sardinia, burned human remains have been found, with equipment of the eneolithic or early bronze period; this has been thought to indicate human sacrifice and even cannibalism, but the writer thinks it is the result of partial cremation, or possibly that fire from the funeral banquet was placed upon the remains.

FRANCE

Dedication to Caligula.—In *C. R. Acad. Insc.* 1898, pp. 683-685, M. Clerc publishes an inscription now at Tarry-le-Rouet, not far from Marseilles. The text reads: [C]aesari Augu(sto) | Germanico | patri patriae (or tribunicia potestate?) c(onsuli) III | [S]ex(tus) ge[mi]n(us) Pistris | sevir augustalis | [n](omine) s(uo) d(onavit). The odd surname *Pistris* seems to be certain. The college of Augustales referred to is no doubt that of Arles.

SWITZERLAND

The Foundation of Vindonissa.—In the Sunday supplement of the *Allgemeine Schweizer Zeitung*, No. 43, October 23, 1898, F. Münzer shows by means of an inscription found at Windisch, March 22, 1898, that Vindonissa was founded in 47, not 51 A.D. The inscription reads: Ti. Claudio Ca[esa]re Aug. Germ. | imp. XII p. m. tr. po[t. V] II. cos. IIII. p. p. | ... g. Aug. propr. | M. Lic. ... ne leg. Aug. | leg.... (Berl. Phil. W. November 26, 1898.)

BULGARIA

Military Diplomas.—In *Jh. Oesterr. Arch. I.* 1898, pp. 162-180, E. Bormann publishes, with eight photographic facsimiles, two military diplomas in the museum at Agram and one in the museum at Sofia. The first mentions the *tabula aenea quae fixa est Romae in Capitolio in aede Fidei p(opuli) R(omani)*, which fixes its date before 60 A.D. The diploma is for *Dases Dasmeni f. Cornac(atu)s*, his wife *Lora*, daughter of *Proxosius*; his son *Emeritus*, and his daughters, *Emerita* and *Turuna*. *Dases* belonged to the *Cohors II Hispanorum*. The second diploma belongs to 152 A.D. It is published *C.I.L. III, S.*, p. 1987, No. LXII, and elsewhere. The diploma in Sofia is dated by the titles of the emperor Domitian in 93 A.D. It is published in *C. R. Acad. Insc.* 1897, pp. 498 ff. Bormann discusses the proper names occurring in these diplomas.

The Province of Moesia.—In *Jh. Oesterr. Arch. I.* 1898, pp. 145-196, Anton v. Premerstein gives an account of the beginnings of the Province of Moesia. He discusses (1) national divisions in early imperial

times, (2) the Roman province on the lower Danube down to Domitian, (3) the Thracian region on the lower Danube, and (4) the Greek cities on the Black Sea. Literary and epigraphic sources are freely used. A map accompanies the article.

DALMATIA

Tessera of the Legio XI Claudia p. f. from Gardun. — In *Jh. Oesterr. Arch. I.* 1898, Beiblatt, pp. 121-124 (3 cuts), C. Patsch discusses a leaden tessera from Gardun with the inscription *Leg. XI*. This inscription and three others show that at Gardun, the camp of the seventh legion, there was a part of the eleventh legion. The three inscriptions are *C.I.L. III*, 2708, *ibid.* 2711, and the inscription, *Leg(ionis) XI, C(laudiae) p(iae) f(idelis)* on a column-brick of a hypocaust in Spalato.

AFRICA

The Civitas Aviocalensis. — At Sidi-Amara, in Algeria, are ruins now identified with the ancient *Civitas Aviocalensis*. Four inscriptions from this place are published by P. Gauckler, *C. R. Acad. Insc.* 1898, pp. 499-506. In three of them the name of the *civitas* is mentioned. It is probably the place called *Advocata* in the list of 411, also called *oppidum Abvocatense*. In one inscription a new legatus of a proconsul of Africa, C. Arrius Calpurnius Longinus, is mentioned.

Inscriptions from Cales. — In *Comptes Rendus Acad. Hippone*, 1898, 2, pp. 19, 20, H. Dessau speaks of the inscription published in *Eph. Epig.* (VIII, p. 136, No. 532): *Betuliae Sertorianae Vitrasi. Aequi Thabraceni. L. d. d. d.* The stone was erected at Cales by the citizens of Thabraca, in gratitude for benefits received from Vitrasius, a native of Cales, who had perhaps been proconsul in Africa.

Libyan and Latin Inscriptions. — In the *Comptes Rendus Acad. Hippone*, 1898, 1, pp. 3-7 (3 figs.), A. Papier discusses three Libyan sepulchral stelae, the discovery of which was reported by Marc. They commemorate a father and two sons, the inscription of the first being in Libyan only, the two others in Latin and Libyan. All the stones have rude pictures, one representing the god Baal Hammon of the Carthaginians, who was like Saturnus, the *deus frugum* of the Romans. On this last point, cf. *Comptes Rendus Acad. Hippone*, 1898, 2, p. 20.

EARLY CHRISTIAN AND MEDIAEVAL ART

RUSSIA

Byzantine Buckler from Kertch. — In *R. Arch.* XXXIII, 1898, pp. 240-244, G. Katcheretz gives as his second "note" on Russian archaeology, a summary of articles by J. Strzygowski and N. Pokrovski on a silver buckler 0.25 m. in diameter, found at Kertch in 1891. On the buckler, a

cut of which is given, an emperor is represented as riding a horse. In his hand he holds a spear. Before him is a draped Victory holding a wreath and (apparently) a palm. Behind him is a bareheaded soldier with a large shield on which is the monogram XP . The emperor is apparently Justinian.

GREECE

The Crucifixion on a Greek Gem.—In the *Annual of the British School at Athens*, No. III, pp. 201–206 (cut), Cecil Smith discusses a Greek gem now in the British Museum, which was found some years ago at Costanza (Kustendje). The crucifixion is represented. The figure of Christ is much larger than the apostles, but the feet stand on the same line. The cross has the T shape. Over the head of Christ are the letters IXΘVC. Comparison with other representations shows that the nearest analogy is the Alexamenos graffito, which is generally ascribed to the second century. The gem probably belongs to the third century if not to the second.

Byzantine Plaques from Delphi.—At the session of the French School in Athens, April 7, 1897, Laurent discussed some sculptured Byzantine plaques found at Delphi. They contain on one side two Latin crosses connected with a central circle by a waving band, and on the other a cross inscribed in a circle. Similar designs are common in the East and West, and are typical of Christian decoration of the fifth century. A complete publication is promised. (*B.C.H.* 1897, pp. 615–616; *Inst. de Corr. Hellén.*)

AFRICA

Early Christian Art in Northern Africa.—In *Röm. Mith.* 1898, pp. 275–304; 2 pls.; 3 figs., G. Stuhlfauth discusses the early Christian remains in Malta and North Africa. The work makes no claim to original discovery or theory; it is simply a statement of what exists. The basilica and baptisterium of the catacombs of S. Paolo in Malta are described in detail, and there is a brief statement of the Christian antiquities in the museum of the library at Valetta. The account of the Christian antiquities in the Bardo Museum, near Tunis, and the St. Louis Museum, at ancient Carthage, appears to be very complete. Most interesting are the mosaics, with which sarcophagi were covered. One sarcophagus with its mosaic surface intact has been set up in the Bardo Museum. The rude reliefs of the terra-cotta slabs that originally lined the walls of basilicas, show the poverty of thought or lack of skill in this period,—the fifth and sixth centuries. Many of these things were found in the ruins of the great basilica, outside the walls of ancient Carthage, discovered in 1878. This the writer describes in detail, assigning it to the time of Justinian. The most interesting discovery in the excavations was that of two marble slabs, carved in relief in the Byzantine style.

The Mausoleum at Blad-Guitoun, Algeria.—Near Blad-Guitoun, not far from Ménevville, are the ruins of an ancient town. Here are remains

of an octagonal building, evidently a mausoleum. This is described by Stéphane Gsell in *C. R. Acad. Insc.* 1898, pp. 481-499; 7 cuts. The structure was of heavy masonry, the outside adorned with pilasters, niches, and heavy cornices. The ornamental work is especially interesting. Gsell thinks this building, an imitation of the *Madracen* and the *Tombeau de la chrétienne*, is the tomb of a Moorish chieftain of the period of the later Roman empire.

FRANCE

A Crucifixion in Ivory.—In *C. R. Acad. Insc.* 1898, pp. 347, 348, is a brief description by G. Schlumberger of a leaf of an ivory triptych of Byzantine style of the end of the tenth or beginning of the eleventh century, which was sold at the Hôtel Drouot in Paris in 1897. Below the crucified Christ, between the figures of the Virgin and St. John, is the drawing of lots for the raiment of Jesus. The foot of the cross rests on the body of a reclining, semi-nude old man, with beard and long hair. An inscription informs us that this is the curious and very rare Christian representation of Hades.

BELGIUM

The Font at Zedelghem, near Bruges.—In *Reliq.* 1898, pp. 259-268, J. Romilly Allen describes the Font at Zedelghem, which is interesting because it is of the same type as that in Winchester Cathedral, and as others which were imported into England from Belgium, and also because the subjects sculptured upon it are among the earliest instances of the representations of scenes from the legendary life of St. Nicholas. Nine illustrations show the font and its sculptures and the fonts of Winchester Cathedral and St. Nicholas's Church at Brighton.

ENGLAND

The Church of Ringmer, Sussex.—The church of Ringmer was apparently founded in Norman times, and its architecture is in part Norman. The monuments contained in it are, however, of later dates. The church is described, with nine illustrations, by W. Heneage Legge in the *Reliq.* 1898, pp. 225-237.

Ilkley and its Museum.—In the *Reliq.* 1898, pp. 217-224; 6 illustrations, W. Cudworth describes the museum of Ilkley in the West Riding of Yorkshire. Ilkley was a Roman settlement, and walls and graves of Roman date have been found there. In the museum are several cinerary urns and a few vases and other relics of Roman times. A gravestone bears the inscription (*diis manibus Ven... nionis filia annorum XXXC. Cornovia h. s. e.*) Some parts of Norman crosses and a large collection of British querns, stone mortars, Roman millstones, and hand corn mills of mediaeval times are also in the museum.

RENAISSANCE ART

Sacred Art at Turin.—In the *Athen.* September 3, 1898, W. Roberts describes a few of the one hundred and sixteen pictures in the *antica* section of the Exhibition of Sacred Art at Turin. Among those described are the 'Madonna della Tenda,' ascribed to Raphael, an altar piece by Luigi Donati, a Madonna and child ascribed to Cima da Conegliano, and a 'Burial of Christ' by Giovanni Francesco Caroto. Other interesting pictures are mentioned.

The 'Leda' of Leonardo da Vinci.—In the *Athen.* September 17, 1898, Eugène Müntz discusses the history of this lost picture. He quotes a letter of Cassiano del Pozzo, dated 1625, which proves that the 'Leda' was at that time at Fontainebleau. By 1642 it was no longer in the *salles*. In an inventory of 1892-94, a 'Leda painted on wood, by Leonardo da Vinci,' is mentioned. Since that time nothing is known of the picture. Incidentally various drawings of the 'Leda' are mentioned, and Morelli's attribution to Sodoma of drawings at Windsor by Leonardo and Raphael is criticised. In the *Athen.* September 24, 1898, W. Roberts gives an account of several pictures which have been called the 'Leda' of Leonardo, but comes to the conclusion that nothing is known of the whereabouts of the picture. G. A. Simcox thinks that the picture was already practically ruined in 1625, as Cassiano del Pozzo says it was made of three planks and the color had come off along the edges. It was probably removed as past mending and then lost.

Works of Leonardo da Vinci in France.—*La Chronique des Arts* for the 3d inst. has a short and searching account of 'Les Tableaux de Léonard de Vinci en France,' by M. E. Müntz, considering the records of the works rightly or wrongly attributed to that master, including a portrait of a Florentine lady, painted, it is said, at the request of Giuliano de Medicis, a St. John Baptist, and the Virgin upon the knees of St. Anne. The account begins with a letter dated October 10, 1516, from the secretary of the Cardinal of Arragon, describing a visit to Leonardo's studio at Amboise, where certain pictures then remained. It is manifest that chronology forbids the first of these being 'La Joconde.' (*Athen.* September 10, 1898.)

The Last Years of Leonardo da Vinci.—In the *Gaz. B. A.* November, 1898, is an able account by M. E. Müntz of 'Les Dernières Années de L. de Vinci,' of which part of the purpose may be gathered from the opening paragraph:

"La dernière période de la carrière de L. de Vinci, le soir de cette belle vie, s'ouvre sur une résolution fâcheuse, sur ce que j'appellerai une éclipse morale, une capitulation de conscience: le maître—découragé—entra au service de César Borgia, en qualité d'ingénieur militaire."

The article comprises cuts reproducing the drawings of machines Da Vinci designed in order to destroy the prince's adversaries wholesale by means of carriages armed with revolving scythes, which were to be urged by horse power into their ranks. The scythes, being like sickles greatly curved,

swept round horizontally and with great rapidity, and were calculated to mow down their opponents like standing corn. (*Athen.* November 26, 1898.)

The Statue of the Virgin on the Altar of Raphael's Tomb.—Lorenzetto's statue of the Virgin which crowns the altar of the funeral chapel of Raphael in the Pantheon is clearly derived from an antique statue formerly (if not now) in the gardens of the Vatican. This statue is itself a forerunner of the Aphrodite of Melos. (RAVAISSON, *C. R. Acad. Insc.* 1898, p. 478.)

Portraits by Rembrandt.—The *Gazette des Beaux-Arts* for this month contains the first part of an acute and searching account of 'L'Exposition Rembrandt à Amsterdam,' by M. E. Michel, which comprises several prints after inedited portraits by the master. (*Athen.* November 26, 1898.)

ABBREVIATIONS

Abh. : Abhandlungen. *Acad.* : Academy (of London). *Am. Ant.* : American Antiquarian. *Am. J. Arch.* : American Journal of Archaeology. *Ami d. Mon.* : Ami des Monuments. *Ann. d. Ist.* : Annali dell' Istituto. *Anz. Schw.* : Anzeiger für Schweizerische Altertumskunde. *Arch. Ael.* : Archaeologia Aeliana. *Arch.-Ep. Mitth.* : Archäol.-epigraph. Mittheil. (Vienna). *Arch. Anz.* : Archäologischer Anzeiger. *Arch. Portug.* : O Archeologo Português. *Arch. Rec.* : Architectural Record. *Arch. Hess. Ges.* : Archiv für Hessische Geschichte und Altertumskunde. *Arch. Rel.* : Archiv für Religionswissenschaft. *Arch. d. Miss.* : Archives de Missions Scientifiques et Littéraires. *Arch. Stor. d. Art.* : Archivio Storico dell' Arte. *Arch. Stor. Lomb.* : Archivio storico lombardo. *Arch. Stor. Nap.* : Archivio Storico Provincie Napolitane. *Arch. Stor. Patr.* : Archivio della r. società romana di storia patria. *Athen.* : Athenaeum (of London).

Beitr. Ass. : Beiträge zur Assyriologie. *Berl. Akad.* : Preussische Akademie der Wissenschaften zu Berlin. *Berl. Phil. W.* : Berliner Philologische Wochenschrift. *Berl. Stud.* : Berliner Studien. *Bibl. Éc. Chartes* : Bibliothèque de l'École des Chartes. *B. Ac. Hist.* : Boletín de la real Academia de la Historia. *B. Arch. d. M.* : Bulletin Archéol. du Ministère. *B. Arch. C. T.* : Bulletin Archéologique du Comité des Travaux hist. et scient. *B. C. H.* : Bulletin de Correspondance Hellénique. *B. Inst. Ég.* : Bulletin de l'Institut Égyptien (Cairo). *B. M. Soc. Ant. Fr.* : Bulletin et Mémoires de la Société des Antiquaires de France. *B. Soc. Anth.* : Bulletin de la Société d'Anthropologie de Paris. *B. Soc. Yonne* : Bulletin de la Société des Sciences historiques et naturelles de l'Yonne. *B. Mon.* : Bulletin Monumental. *B. Arch. Stor. Dal.* : Bullettino di Archeologia e Storia Dalmata. *B. Com. Roma* : Bullettino d. Commissione Archeologica Comunale di Roma. *Bull. d. Ist.* : Bullettino dell' Istituto. *B. Arch. Crist.* : Bullettino di Archeologia Cristiana. *B. Paletn. R.* : Bullettino di Paletnologia Italiana. *Byz. Z.* : Byzantinische Zeitschrift.

Chron. d. Arts : Chronique des Arts. *Cl. R.* : Classical Review. *C. R. Acad. Insc.* : Comptes Rendus de l'Académie des Inscriptions et Belles-Lettres. *C. I. A.* : Corpus Inscriptionum Atticarum. *C. I. G.* : Corpus Inscriptionum Graecarum. *C. I. G. S.* : Corpus Inscriptionum Graeciae Septentrionalis. *C. I. L.* : Corpus Inscriptionum Latinarum. *C. I. S.* : Corpus Inscriptionum Semiticarum. *Δελτ. Ἀρχ.* : Δελτίον Ἀρχαιολογικόν. *D. & S. Dict. Ant.* : Dictionnaire des Antiquités grecques et romaines par Ch. Daremberg et Edm. Saglio, avec le concours de E. Pottier.

Échos d'Or. : Les Échos d'Orient (Constantinople). *Ἐφ. Ἀρχ.* : Ἐφημερίς Ἀρχαιολογική. *Eph. Epig.* : Ephemeris Epigraphica.

Fundb. Schwab. : Fundberichte aus Schwaben, herausgegeben vom württembergischen anthropologischen Verein.

Gaz. B.-A. : Gazette des Beaux-Arts.

I. G. A. : Inscriptiones Graecae Antiquissimae, ed. Roehl. *I. G. Ins.* : Inscriptiones Graecarum Insularum. *I. G. Sic. It.* : Inscriptiones Graecae Siciliae et Italiae. *Intermédiaire* : Intermédiaire de chercheurs et des curieux.

Jb. Alt. Ges. L. P. : Neue Jahrbücher für das klassische Altertum, Geschichte und deutsche Litteratur und für Pädagogik. *Jb. Arch. I.* : Jahrbuch d. k. d. Archäol. Instituts. *Jb. Phil. Päd.* : Neue Jahrbücher für Philologie und Pädagogik (Fleckeisen's Jahrbücher). *Jb. Preuss. Kunsts.* : Jahrbuch d. k. Preuss.

Kunstsammlungen. *Jb. V. Alt. Rh.*: Jahrbücher des Vereins von Alterthumsfreunden im Rheinlande. *Jb. Ver. Dill.*: Jahrbuch des Vereins Dillingen. *Jb. Oesterr. Arch. I.*: Jahreshefte des oesterreichischen archäologischen Institutes. *J. Asiat.*: Journal Asiatique. *J. Am. Or. S.*: Journal of American Oriental Society. *J. Anth. Inst.*: Journal of the Anthropological Institute of Great Britain and Ireland. *J. Br. Arch. Ass.*: Journal of the British Archaeological Association. *J.H.S.*: Journal of Hellenic Studies. *J. Int. Arch. Num.*: *Διδρυς Ἐφημερίς τῆς νομισματικῆς ἀρχαιολογίας*, Journal international d'archéologie numismatique (Atheus).

Kb. Gesamtver.: Korrespondenzblatt des Gesamtvereins der deutschen Geschichts- und Altertumsvereine. *Kb. Wd. Z. Ges. K.*: Korrespondenzblatt der Westdeutschen Zeitschrift für Geschichte und Kunst. *Kunstchron.*: Kunstchronik.

Lex. Myth.: Ausführliches Lexikon der griechischen und römischen Mythologie, herausgegeben von W. H. Roscher (Leipsic, Teubner).

Mél. Arch. Hist.: *Mélanges d'Archéologie et d'Histoire* (of French School in Rome). *Athen. Mitth.*: Mittheilungen d. k. d. Archäol. Instituts, Athen. Abth. *Röm. Mitth.*: Mittheilungen d. k. d. Archäol. Instituts, Röm. Abth. *Mitth. Anth. Ges.*: Mittheilungen der anthropologischen Gesellschaft in Wien. *Mitth. C-Comm.*: Mittheilungen der königlich-kaiserlichen Central-Commission für Erforschung und Erhaltung der Kunst- und historischen Denkmale. *Mitth. Nassau.*: Mittheilungen des Vereins für nassauische Altertumskunde und Geschichtsforschung. *Mitth. Vorderas. Ges.*: Mittheilungen der vorderasiatischen Gesellschaft. *Mon. Antichi*: Monumenti Antichi (of Accad. d. Lincei). *Mon. Mém. Acad. Insc.*: *Monuments et Mémoires pub. par l'Acad. des Inscriptions*, etc. *Mün. Akad.*: Königlich Bayerische Akademie der Wissenschaften, München. *Mus. Ital.*: Museo Italiano di Antichità Classiche.

N. D. Alt.: Nachrichten über deutsche Altertumsfunde. *Not. Scavi*: Notizie degli Scavi di Antichità. *Num. Chron.*: Numismatic Chronicle. *N. Arch. Ven.*: Nuovo Archivio Veneto. *N. Bull. Arch. Crist.*: Nuova Bullettino di Archeologia cristiana.

Pal. Ex. Fund.: Palestine Exploration Fund. *Πρακτικά*: *Πρακτικά τῆς ἐν Ἀθήναις ἀρχαιολογικῆς ἐταιρείας*.

R. Tr. Eg. Ass.: Recueil de travaux relatifs à la philologie et à l'archéologie égyptiennes et assyriennes. *Reliq.*: Reliquary and Illustrated Archaeologist. *Rend. Acc. Lincei*: Rendiconti d. r. Accademia dei Lincei. *Rep. f. K.*: Repertorium für Kunstwissenschaft. *R. Assoc. Barc.*: Revista da la Asociacion artistico-arqueologica Barcelonesa. *R. Arch. Bibl. Mus.*: Revista de Archivos, Bibliotecas, y Museos. *R. Arch.*: Revue Archéologique. *R. Art Anc. Mod.*: Revue de l'Art ancien et moderne. *R. Belge Num.*: Revue Belge de Numismatique. *R. Bibl.*: Revue Biblique Internationale. *R. Crit.*: Revue Critique. *R. Art Chrét.*: Revue de l'Art Chrétien. *R. Hist. d. Rel.*: Revue de l'Histoire des Religions. *R. Or. Lat.*: Revue de l'Orient Latin. *R. Ep. M. Fr.*: Revue Épigraphique du Midi de la France. *R. Ét. Gr.*: Revue des Études Grecques. *R. Ét. J.*: Revue des Études Juives. *R. Num.*: Revue Numismatique. *R. Sém.*: Revue Sémitique. *Rhein. Mus.*: Rheinisches Museum für Philologie, Neue Folge. *R. Abruzz.*: Rivista Abruzzese di Scienze, Lettere ed Arte. *R. Ital. Num.*: Rivista Italiana Numismatica. *R. Stor. Calabr.*: Rivista Storica Calabrese. *R. Stor. Ital.*: Rivista Storica Italiana. *Röm. Quart.*: Römische Quartalschrift für christliche Altertumskunde und für Kirchengeschichte.

Sächs. Ges.: Sächsische Gesellschaft (Leipsic). *S.G.D.I.*: Sammlung der Griechischen Dialekt-Inschriften. *Sitzb.*: Sitzungsberichte. *S. Rom. d. Stor. Pat.*: Società Romana di Storia Patria. *Soc. Ant. Fr.*: Société des Antiquaires de France. *Soc. Ant.*: Society of Antiquaries. *S. Bibl. Arch.*: Society of Biblical Archaeology, Proceedings.

Θρακ. Ἐπ.: *Θρακική Ἐπετηρίς, ἐτήσιον δημοσίευμα τῆς ἐν Ἀθήναις θρακικῆς ἀδελφότητος*.

Wiener Z. Morgenl.: Wiener Zeitschrift für die Kunde des Morgenlandes.

Z. D. Pal. V.: Zeitschrift des Deutschen Palestina Vereins. *Z. Aeg. Sp. Alt.*: Zeitschrift für Aegyptische Sprache und Altertumskunde. *Z. Assy.*: Zeitschrift für Assyriologie. *Z. Bild. K.*: Zeitschrift für Bildende Kunst. *Z. Ethn.*: Zeitschrift für Ethnologie. *Z. Mün. Alt.*: Zeitschrift des Münchener Alterthumsvereins. *Z. Num.*: Zeitschrift für Numismatik.



A VASE IN CHICAGO REPRESENTING THE MADNESS OF ATHAMAS

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[PLATE IV]

THE vase which forms the subject of the present paper is now in the Art Institute of Chicago. I owe my knowledge of this vase to Professor Tarbell, who first showed me a photograph of it, and afterward was so kind as to suggest that I should publish it in this *Journal*. The vase is a large *celebe*, or crater with columnar handles (*vaso a colonnette*); it belongs to a class of very fine vases that must be dated between the time of the Persian wars and the middle of the fifth century; a rather earlier example of the same class is the magnificent Harrow vase published by me in the *Journal of Hellenic Studies*, vol. XVII, pl. vi. Like that vase, it has in its obverse panel a mythological scene of great interest and originality and of admirable execution; while its reverse panel has simply a conventional scene of no particular interest or merit, — in this case merely three standing draped figures (*Mantelfiguren*). Professor Tarbell informs me that the vase is unbroken and shows no signs of repainting. There are traces in various parts of the preliminary sketch with a blunt point (*Vorzeichnung*).

The principal panel is bordered at the top by a row of bars, at the sides by two rows of dots between lines, — a simplification of the ivy wreath. It contains a group of three figures. In the centre is a man striding to his right, his left toe just touching the ground; he throws back his body violently to his right, and his head also is thrown back so as to look upwards; the attitude is evidently one of extreme ecstasy or frenzy; his hair

is rough and dishevelled. He is nude, but for a greave on his right shin and another on his left arm; his left arm is extended and holds an upraised sword; in his lowered right hand is a winged thunderbolt. He wears a sword-belt and sheath, slung over his right shoulder. Round his head is a fillet, tied in a bow with long streamers behind; this fillet also held an olive wreath, of which some twigs still remain, while others are shaken off and scattered over the field. This fillet, as well as all the others, is drawn in purple. He also wears a number of other fillets; some of them are plain, others tied in at intervals to make a succession of ovals, others again of two strands intertwined. The fillets are tied round his body and limbs in various places, — crossing the sword belt from his left shoulder, round his waist, round his left thigh, the top of his right shin, and his right upper arm; these are all plain; the more elaborate kind are placed round his left arm, one hanging down, one waving over from his left hand; there are also wreaths round his left lower arm, his right thigh, and his right wrist, and he holds one in his left hand as well as the sword. On his left ankle is a fetter attached to a couple; the ring attached to the other end of the couple has broken off. On the left is a winged female figure, running away and looking back; she wears a chiton and a himation, which she holds up in front with her right hand; her left hand is extended behind her, its open palm turned downwards. Her head is bound with a small fillet tied in a bow with the ends hanging down. On the right is another female figure advancing as if in dancing step; she wears a spotted chiton and a himation. Her left arm, enveloped in drapery, rests on her hip; her right hand holds up the himation in front; she seems to be grouped in a dancing pose with the man. The winged figure looks at him in astonishment or disdain; she gets out of his way, while the position of her outstretched hand perhaps indicates an imprecation or a curse. The style of the drawing may be appreciated from the accompanying plate, which has been drawn by Mr. F. Anderson. His drawing is made, not directly from the vase, but from a

tracing with the help of several photographs; but his unrivalled skill and experience in drawing from Greek vases has enabled him to produce a result which appears to be a faithful reproduction of the original.¹

The drawing on the vase shows the freedom and vigor of design that is characteristic of the period; the outlines and the principal inner markings are boldly sketched, and show no tendency to refinement and delicacy of detail. Lighter inner markings are used for the abdominal muscles of the principal figure. The hair of the two female figures is rendered in the usual conventional manner, a line of the red ground being left between the black masses of hair and background. That of the man is treated much more freely, and reminds one of the hair on the centaurs of the Harrow vase; it is painted with brown pigment, and is not in the conventional silhouette, but has the separate curls and tresses indicated. The eyes are in the well-known transitional manner; though not yet completely in profile, the eyeball is placed slightly to the front, and the inner ends of the eyelids are not joined, so as to give rather the appearance of eyelashes. The insertion of the circle of the iris and a stronger curve of the inner extremity of the eyelid distinguish the eye of the man from those of his two companions. The distinction is really a survival from the difference of the male and female eye in early Attic vases, — a difference that was developed with much subtlety and refinement by vase painters of the cycle of Euphronius.

The interest of the vase lies above all in its subject. At first sight one would suppose that so remarkable and characteristic a scene, which seems almost to tell its own story, ought to be very easy to identify. But I know of no similar type or

¹ Professor Tarbell has kindly compared the drawing with the original, and reports as follows: "There are some omissions and inaccuracies of a trifling nature in the drawing. Thus the expression of the female figure on the right has been slightly distorted by a change in the form of her eye and by the overemphasis of the two lines near her nose. The drawing of the abdominal markings on the male figure varies noticeably from the original. Other discrepancies are not worth mentioning."

composition on any vase or relief to serve for guidance or comparison; nor of any event described in Greek mythology that exactly fits the conditions here portrayed. Under these circumstances it will be best to begin by enumerating the most essential and peculiar characteristics of the scene, and then we can look out for a myth to which they appear to be appropriate. For the sake of clearness, I put these into a tabular form, to which we can afterwards recur.

(1) The man is evidently in a state of ecstasy, whether induced by temporary excitement or by madness.

(2) He holds a thunderbolt in his hand; yet it is evident that he is not Zeus, and I can quote no example of the thunderbolt being held by any other person.¹ It seems a fair inference that he assumes, at least for the time, the characteristic attribute of Zeus.

(3) He has escaped from captivity, probably by breaking his fetters; for the broken fetter still hangs from his left ankle.

(4) He is bound with fillets and wreaths all over his body and limbs; thus he is evidently marked out as a victim for sacrifice. The custom is common in all kinds of sacrifices, and is especially in the case of human sacrifices in Greece, such as those that took place at the Thargelia.

(5) He holds a sword and appears to threaten some one with it, though it does not look as if either of the two female figures is the object of his attack.

(6) He wears greaves in an extraordinary way, one on his left arm, one on his right leg. I can quote no parallel in literature or art; the arrangement is not one adapted for defence, nor, I believe, is it sufficiently explained as a mere symptom of madness. I have little doubt that it has some definite meaning, if one could only trace what that meaning is.² It may have some connection with the commoner practice of having only one foot shod. Students of folk-lore may perhaps be able to throw more light on the question.

(7) One of the female figures is winged — a clew that may help towards her identification; and her attitude may perhaps be explained as symbolizing an imprecation or curse; if so, it is natural to associate it with the frenzy that has fallen upon the man.

Among the known legends of Greece there is none that appears to have so many features in common with our vase as

¹ Except Athena on certain Macedonian coins.

² The custom of baring one arm and one leg in the Masonic ceremony of initiation may perhaps be similar; but it is difficult to know whether this is a survival from primitive ritual or not. Professor Percy Gardner suggests that the greave on the left arm may be an imitation of the aegis held in a similar position by Zeus when holding the thunderbolt.

the story of Athamas. There is probably no figure of equal familiarity that has never yet been recognized with probability upon extant monuments; and this is the more remarkable, since he was the subject of plays by all the three great tragic poets. In order to have before us the evidence for comparison, it seems advisable to give a brief summary of the myth of Athamas, so far as it concerns us at present.

Athamas¹ was the chief early hero of the Minyan race, the son of Aeolus, and so the brother of Sisyphus and Salmoneus; he was according to one account the king of Halos in Phthiotis; according to another version, of the Minyan Orchomenus; and a Boeotian genealogy made him the son of Minyas. The first wife of Athamas was the goddess Nephele, and by her he had two children, Phrixus and Helle. His second wife was Ino, by whom he had two sons, Learchus and Melicertes. Ino, in jealousy of her step-children, brought on a famine by inducing the women to roast the seed corn; and then suborned the messenger, sent to consult the oracle at Delphi, to bring back a false response, ordering the sacrifice of Phrixus and Helle. But Nephele saved her children by sending the Ram with the Golden Fleece, on which they escaped over the sea. A variation worth noticing is that Ino was the first wife of Athamas, but that he set her aside and married Nephele at the command of Hera.

The madness of Athamas, in which he slew Learchus, his son by Ino, is usually ascribed to Hera also. According to one account the goddess sent it upon him in anger with Ino; according to another version she sent madness on both Athamas and Ino in vengeance for their nurture of the child Dionysus. Ino and Melicertes leapt into the sea.

Athamas fled from Boeotia, and inquired of an oracle where he might dwell; he was told to wander until he was entertained by wild beasts; this oracle was fulfilled when he found some wolves feeding on a sheep; they fled and left him their prey.

¹ See art. Athamas in Roscher, *Lexikon d. gr. u. röm. Mythologie*, where other references will be found.

This was in Phthiotis, in the district afterward called the Athamantian plain; here he settled and married Themisto, by whom he had children whose names are clearly those of local heroes.

Such is the story as given, with many variations, by later mythologists; some parts of it are evidently invented as explanations, others to harmonize the various local myths of Orchomenus, Halos, and elsewhere. If we had no more than this, we should have but little to connect Athamas with our vase; but fortunately there is preserved something of the local legends themselves, and also a scanty record of the plays founded on them by the Attic dramatists; and these give us more valuable evidence. The local legend of Halos is fortunately given by Herodotus,¹ who says that when Xerxes came to the town, his guides told him the following story about the temple of Zeus Laphystius: "Athamas, the son of Aeolus, plotted with Ino the death of Phrixus; and after that, in accordance with an oracle, the Achaeans set the following ordinance on his descendants. The eldest representative of his family they order to keep away from the Prytaneum, or *λήμτον*, as they call it, and they keep watch on him; and if he enters it, he may not go out again without being destined for sacrifice. And, moreover, many such destined victims have fled in fear to another land; and when they returned in course of time, if they were detected, they were sent to the Prytaneum. And the victim was led out, as is customary in sacrifice, covered all over with fillets, and escorted in procession. And this doom belongs to the descendants of Cytissorus, the son of Phrixus, because, when the Achaeans were making Athamas a propitiatory victim on behalf of the land, recording to an oracle, and were about to sacrifice him, this Cytissorus arrived from Aea in Colchis and rescued him; and by this action he brought the wrath of the god on his descendants."

Another similar custom about this same Minyan family is recorded of Orchomenus, where at the annual feast of the Agri-

¹ VII, 197.

onia the priest of Dionysus Laphystius used to pursue a maiden of the family with a sword, and, if he caught her, he slew her.

Here we are evidently getting at a much more primitive version of the myth of Athamas, and at the same time find several indications to connect it with our vase. Before we discuss these it will be as well to notice also the scanty evidence that we possess about the treatment of the subject in Attic drama; for that treatment is based upon the early and local traditions, not on the later and more artificial forms of the story. Of Aeschylus's *Athamas* we know practically nothing; and this is the more unfortunate, as it may well have been contemporary with our vase. Sophocles wrote two plays on the subject. One of these appears to have been called *Athamas στεφανηφορῶν*; the plot is recorded as follows: Nephele, in vengeance for her children's fate, causes Athamas to be devoted as a victim for sacrifice to Zeus, and he is accordingly led to the altar, bound with wreaths and fillets. He is rescued by Heracles, who announces the escape of Phrixus. The madness of Athamas, and his attack on Ino and her children, may have formed the subject of the second play. Sophocles also wrote a play called *Phrixus*, which dealt with the earlier part of the story; but nothing that is recorded or conjectured about it helps us in the present investigation. Sophocles's *Athamas* is referred to by Aristophanes in *The Clouds* (l. 257), where Strepsiades, when given a wreath, fears he is going to be sacrificed like Athamas; the circumstance is very significant. Euripides also wrote plays upon the subject, with the titles of *Phrixus* and *Ino*; the plots of these plays are probably recorded; but though they are interesting both from the mythological and from the literary point of view, they do not seem to throw any more light upon the scene as represented on our vase. Later dramatists, both Greek and Latin, treated the subject; though we know nothing of their work, they probably contributed towards its reduction to the current version of later mythologists.

If, in the light of the knowledge that we have gained as to

the tale of Athamas, we now return to consider our vase, I think we shall see good reason for identifying at least its principal figure as Athamas himself. But we must begin with the admission that no particular scene in the story of Athamas, as recorded in literature, appears to correspond exactly with the representation on the vase. And, perhaps, such a correspondence was hardly to be expected. When we consider the variety that exists between the different literary versions, and realize also that these different versions probably have arisen to explain certain ancient and obscure customs that survived in Halos, Orchomenus, and other towns, we certainly shall not be surprised to find on a vase a scene which, though connected with the story, does not exactly fit any recorded version of it. In the first place, we must remember that a vase painter does not strictly observe the unities of place and time, but frequently joins together in a single scene what seem to him the essential features of a story, though these may from the very nature of the case have happened successively or in different localities. Thus, if the two things that struck him as most important about the myth of Athamas were the wreathing of the hero for sacrifice and his madness, he would not scruple to represent the two as simultaneous, even though in the story they were consecutive. It is, however, possible that there is no need to fall back upon the convention of the vase painter for an explanation. The sequence may well have existed only in the myth that grew up to explain the custom, and may not have existed in the custom itself; and so the vase painter would be fully justified in representing the various essential features as simultaneous.

Let us now recur to the characteristics that we have already noticed as likely to help in the identification of the scene, and notice how far they correspond with the story of Athamas.

(1) The madness of Athamas is an essential feature in all versions of the story, and is sufficiently obvious on the vase. Its cause, and the form which it took, will have to be considered under other heads.

(2) The impersonation of Zeus, which we have seen to be implied by the attribute of the thunderbolt, is not indeed directly recorded in any version of the Athamas legend; but if we consider that legend in its wider bearings, the explanation is not far to seek. The myth and custom of Halos, in particular, where the eldest of Athamas's house was always liable to be sacrificed to Zeus Laphystius, and where Athamas himself had been destined to be a victim, is unmistakable in its character. We evidently have here an example of the mystic sacrifice of the divine king, so fully investigated by Mr. Frazer in the *Golden Bough*. It is true that here, as in many other cases, the notion of atonement has been grafted on to the more simple and primitive notion, which regards the slaying of the king in full vigor as essential to the maintenance in full vigor of those powers of nature that are immanent in his divine person. But the association with the health of vegetation, especially of crops of corn, is retained in the tradition which refers to the sacrifice both of Athamas and of his eldest son Phrixus. In cases like this the original identity of the king and the god to whom he is sacrificed is abundantly proved by Mr. Frazer; and the fact that a scion of the family of Athamas is offered to Zeus Laphystius at Halos and to Dionysus Laphystius at Orchomenus shows that the rite goes back to a more primitive stage than that in which the orthodox Greek divinities were differentiated. A very close parallel to Athamas is offered by Lycaon, who also sacrifices a child to Zeus, and is smitten with madness and wanders, and is changed into a wolf; and the primitive identity of Lycaon with Zeus Lycaeus is generally admitted; while both at Halos and at Mount Lycaeus the custom survived that a member of the old sacred family should be driven forth to wander. There is probably a similar custom recorded by Plutarch¹ at Chaeronea, where it was called driving out hunger; there it was a slave who was driven away; for the confusion in such cases see Frazer, *Golden Bough*, II, p. 205. Driving away and killing are

¹ *Quaest. Const.* VI, 8.

common alternatives; they are explicable enough when the notion is that of a scapegoat; and may have been transferred to the other human sacrifices that had their origin in the killing of the divine king. If these indications suffice to show us that Athamas must be regarded as originally identical with the Zeus Laphystius to whom, according to the myth, he is offered as a victim, we need not be surprised to find him upon our vase with the especial attribute of Zeus in his hand. It is not, of course, to be imagined that the vase painter realized the mythological significance of Athamas's personality, and thus gave it expression. But he has probably recorded here a feature which was preserved in some custom or tradition that was known to him. And although no such feature is preserved in the myth of Athamas as we now have it, it occurs in the case of his brother Salmoneus, who is said to have imitated the lightning and thunder of Zeus by hurling torches and driving a chariot over brazen plates. It is probable that this story of the usurpation of the attribute of Zeus by Salmoneus owes its origin to some rite or representation in which Salmoneus imitated the thunder or held the thunderbolt,¹ just as Athamas does upon our vase. And the explanation may well be the same in both cases, if Salmoneus as well as Athamas was originally a local deity, who was later looked upon merely as a person who had arrogated to himself the function and attributes that properly belonged to Zeus.

(3) That the man on the vase wears a broken fetter is easily explicable if he is Athamas. For Athamas was bound for sacrifice, and was set free, according to one account, by Heracles, according to another, by his grandson Cytissorus. A parallel example may be found in the way in which Dionysus is bound and breaks his fetters in the *Bacchae*, for that play has been shown by Mr. Bather² to be derived from the ritual of the Boeotian Agrionia—the very festival in which the priest of

¹ It is hardly necessary to point out how common such rites are—usually of 'sympathetic magic.' Cf. Frazer, *Golden Bough*, I, p. 13, etc.

² *Journal of Hellenic Studies*, XIV, p. 244.

Dionysus Laphystius pursued a maiden of the Minyan race at Orchomenus.

(4) The fillets and wreaths, which show that the man is a victim destined for sacrifice, are peculiarly suitable to Athamas. In the *Clouds* of Aristophanes, when Strepsiades is given a wreath to put on, he exclaims, "What? Are you going to sacrifice me like Athamas?" It is true that the reference here is probably to Sophocles's play *Athamas στεφανηφορῶν*, which must therefore have been brought out not long before the *Clouds*, and so cannot be contemporary with our vase. But the fact that the decking of Athamas with garlands was a prominent feature of the play, and gave it its name, indicates that the practice was especially appropriate to this hero. The reason, perhaps, is that Athamas's death was necessary for the renewed vigor of vegetation, and therefore he was decked with branches like a Jack-in-the-green or other similar characters.¹ But decking with fillets and wreaths for sacrifice is so common and universal a custom that it would not be wise to rest too much weight on this circumstance.

(5) The sword in the hand of the man cannot be exactly paralleled in the story of Athamas. Where the weapon with which he killed Learchus is mentioned it is said to be a bow; but this may well be due to contamination with the story of the madness of Heracles. In the festival of the Agrionia at Orchomenus, a sword is expressly mentioned as the weapon with which the priest of Dionysus Laphystius pursues a Minyan maiden. Now we have seen that Dionysus Laphystius at Orchomenus occupies the same relation to the Athamas myth that Zeus Laphystius occupies at Halos; and it follows that if we are right in the one case in maintaining the original identity of Athamas with the god, we must admit it in the other case also. Athamas, in the legend, appears also both as victim and as sacrificing priest; and so the priest at Orchomenus may be quoted as justifying this detail on the vase.

(6) The strange position of the greaves cannot indeed be

¹ Cf. Frazer, *Golden Bough*, I, p. 247.

explained by the myth of Athamas; but if we regard as analogous the curious custom of wearing one sandal only, the most conspicuous example of this custom in mythology occurs in the case of Jason, the one-sandalled man, who was an Aeolid and a Minyan, and appeared at Iolcos, which is near Halos, on the same Pagasaeon gulf.

(7) If the man be Athamas, it is easy to identify the winged female figure, and to explain her gesture. The goddess Nephele is a prominent figure in all versions of the story, and the symbolism would be appropriate to her. She is represented in literary versions as bringing on the madness of Athamas, or the infatuation that leads to his calamities, whether by her own power or by appealing to Hera. Hera probably has nothing whatever to do with the original story, but is introduced with Dionysus and Heracles from a different source. Nephele, as the original goddess-consort of Athamas, is intelligible enough.¹ Her hand, stretched out palm downwards, implies an imprecation upon him; and it is natural, since she is the cause of his madness, that she should not shrink from his attack. An alternative explanation is to call the winged figure Lyssa, who appears in Euripides's play of the *Madness of Heracles*; but it appears to me to be less probable.

The other female figure, who seems to be flying from Athamas, may possibly be identified as Ino; but it must be admitted that she lacks all distinctive attributes; and Ino, in the legend, is usually represented as carrying the infant Melicertes with her in her flight—a feature which would probably have commended itself to the vase painter, if he had meant to introduce Ino into the scene. The figure on the vase suggests rather the Minyan maiden who used to flee from the sword of the priest in the Orchomenian rite; but her dancing step suggests a mimic flight rather than a real one; and at Orchomenus the flight was in deadly earnest, for the maiden was slain if she was caught. Perhaps there was some

¹ The story of Ixion, Nephele, and Hera probably conceals a similar early god and goddess, afterward misunderstood.

other similar local festival in which the custom of human sacrifice had been softened down to a purely symbolical flight and slaughter; such examples are, of course, extremely common, both in Greece and elsewhere.¹ A custom like this, embodied probably in a festal dance, might well have suggested to the artist the scene as we see it upon the vase.

Thus we see that of the seven points which we have noticed as likely to help us in the identification of the scene, six find an appropriate explanation either in the tale of Athamas himself, in the legends of his nearest kinsmen, or in the rites that were preserved, in connection with his family, in various towns of Boeotia and Phthiotis; on the other hand, there is not one of the seven that suggests any other myth for its explanation. I think, then, that we are justified in giving to this scene the title of 'the Madness of Athamas,' and so adding a new and very interesting picture to the gallery of mythological illustration; for Athamas has never hitherto been identified with certainty upon any Greek vase or relief; though it is possible that, with the help of our vase, he may now be identified elsewhere also. We have already noticed that the picture does not correspond exactly with any recorded moment either of the story itself or of the rites from which the story is derived. It may, however, still be asked what is its exact relation to either the myth or the custom. Are we to imagine the artist as illustrating some hitherto unknown version of the tale, or as preserving for us some scene that he had actually seen enacted in the primitive festival of the Agrionia at Halos, at Orchomenus, or elsewhere? In the light of our knowledge of the conventions of Greek vase painters, I do not think that we shall accept either of these two alternatives as a full explanation. The artist was evidently familiar with the story; it is possible even that he may have been acquainted with its treatment in the *Athamas* of Aeschylus, though the plays of Sophocles and Euripides were certainly not produced until long after this vase was painted.

¹ See Frazer, *Golden Bough*, I, p. 242 sqq.

But the existence of all these plays, and also of the passage in Herodotus, shows that the subject was familiar, and that it attracted a good deal of interest toward the middle and latter part of the fifth century. Probably also the artist had seen or heard something of the curious local ceremonies that related to the family of Athamas. From his knowledge of the story and the custom, he constructed the scene we have now before us, and he has included in it what seemed to him the essential features of the myth, or such a selection from them as suited the conditions of the vase painting he designed. It is therefore impossible to fix, with modern precision, the exact moment or action of the scene; but almost all its characteristic features can be interpreted, and its reference to the myth of Athamas can thus be ascertained.

ERNEST GARDNER.

ATHENA POLIAS ON THE ACROPOLIS OF ATHENS

IN many Greek authors from Homer to Suidas, and in inscriptions of classical, Alexandrine, and Roman times, we find references to a cult of Athena Polias on the Acropolis at Athens. The information these give is of a quite varied character: some tell us important facts as to the temple, the image, and the worship of the goddess; others contain little more than the name.

Up to about fourteen years ago had the question been asked, "Where was this temple of Athena Polias?" there would have been but one answer, — "The eastern cella of the building we now call the Erechtheum, and before its erection another temple on the same site." There was but one other possibility, the Parthenon; and that seemed excluded by many considerations, especially if by the temple of the Polias we mean the one in which was housed the most holy and ancient image of olive wood, which was believed to have fallen from heaven.¹ True, there may have been difficulties in applying to this building all the facts given us in our sources, but these were dealt with as well as possible by those who treated the question, and the classical world rested content with this theory.

But, unsuspected by the archaeologists who accepted the traditional view, the buried remains of another temple lay close by, waiting for their discovery and identification by Dr. Dörpfeld,² and their excavation and recovery at the hands of the Greeks. This discovery necessitated the reopening of two important

¹ Paus. I, 26, 6. Quoted below, No. 8, on p. 370.

² See *Athen. Mith.* X (1885), 275-277.

questions,—that of the Polias temple, and that of the Opisthodomus; and there has been no lack of learned discussion of them on the part of scholars of several nationalities and of varying opinions.¹ Some of these, as Frazer,² maintain the traditional view that the name 'Temple of Athena Polias' is applicable only to the Erechtheum and its (theoretical) predecessor; while Dörpfeld in his latest published treatment, as well as in his lectures 'an Ort und Stelle' asserts that the Polias temple is the one whose ruins lie to the south of the Erechtheum, and that we have no evidence that the old *ἑόραον* was ever removed to the eastern cella of the new temple, although this was designed to receive it.

Again, if we wish to decide where was situated the Athenian treasury called the Opisthodomus, it is essential to know the position of this temple; as in our definitions in scholiasts and lexicographers we are told that it lay "behind the temple of Athena," and more definitely by Schol. V to Aristophanes, *Plutus*, 1193, who states that it was "behind the so-called temple of Athena Polias."³ If, on the other hand, we can surely identify the Opisthodomus with the whole or part of any existing building, we shall thus be assisted in locating the temple in question.

¹ See Dörpfeld's last article, no. V, in *Athen. Mitth.* XXII (1897), 159 ff., for a summary of the principal treatments of the Polias question; also John Williams White, 'The Opisthodomus on the Acropolis at Athens,' in *Harvard Studies in Classical Philology*, vol. VI (1895), 1 ff., and article 'Athena' in Pauly-Wissowa, §§ 11-14, by Dümmler. To these lists must now be added two articles which have appeared since the writing of this paper. These were kindly furnished me by Dr. Dörpfeld. They are by G. Körte, 'Der "alte Tempel" und das Hekatompedon auf der Akropolis zu Athen,' in *Rhein. Mus. f. Philol.*, Neue Folge, Bd. III (1898), 230-269; and A. Furtwängler, 'Zu den Tempeln der Akropolis von Athen,' in *Sitzungsber. der k. bayer. Akad. d. Wiss.* 1898, Heft. III, 349-390. Brief references will be made to these. Chr. Belger in the *Berliner Philol. Wochenschrift*, November 6 and 13, 1897, argues against Dörpfeld's latest public views. The latest to appear is a paper by A. Milchhöfer, *Ueber die alten Burgheilighümer in Athen*, given at the University of Kiel at the celebration of Emperor Wilhelm II's birthday, January 27, 1899.

² *Journal of Hellenic Studies*, XIII (1892-93), 153 ff. Reprinted, with a few slight changes, as an Appendix to vol. II of his new edition of Pausanias.

³ Quoted on p. 358, No. 19.

My own special interest in this subject was aroused some four years since, at the time of the publication of Professor White's paper on the Opisthodomus in vol. VI of the *Harvard Studies in Classical Philology*.¹ It has been my good fortune



FIGURE 1.—FOUNDATIONS OF THE OLD TEMPLE ON THE ACROPOLIS.
(From the West Pediment of the Parthenon, January, 1899.)

recently to see for myself the remains of the temples on the Acropolis, and to hear Dr. Dörpfeld on the spot set forth his theories of their history. Under the influence of Professor White's treatment, I must confess I was inclined at first to dispute certain points in Dr. Dörpfeld's view, feeling that the

¹ 1895, 1-53.

matter rested more on philological grounds than on architectural considerations, where all would bow to his keen judgment. I was led thus to a more careful study of the subject, and to a fresh collection and examination of all the available literary and inscriptional evidence, which I thought at least would yield useful results, and perhaps clear the way somewhat for subsequent attempts to solve these two problems. The results of these studies I wish to set forth in this paper, and to make some observations of my own on certain points.

The earliest record of the worship of Athena on the Athenian Acropolis is in the *Odyssey* (η 78-81),¹ where the goddess goes from Scherie to Marathon, then to wide-streeted Athens, and enters the *πυκινὸς δόμος* of Erechtheus the king. This we may take to mean that she had a shrine, or at least received worship, in the royal palace of Athens. This must have stood on the Acropolis, and is placed by Dörpfeld on the same site as his 'old temple.'²

When the passage in the Catalogue of Ships (*Iliad*, B 546-552³) was composed, Athena had a rich temple (*ἐν πίοι νηῶ*), in which there was associated with her in cult the earth-born Erechtheus, or Erichthonius, to whom the youths of the Athe-

¹ ὦς ἄρα φωνήσας ἀπέβη γλαυκῶπις Ἀθήνη
πόντον ἐπ' ἀτρυγέτον, λίπε δὲ Σχέρην ἐρατεινὴν
ἔκετο δ' εἰς Μαραθῶνα καὶ εὐρύνειαν Ἀθήνην,
δύνη δ' Ἐρεχθίδος πυκινὸν δόμον . . .

See Perrin's note on the passage.

² He has found on this site remains of an older structure, including walls and two column-bases similar to those in the palace at Tiryns, which he identifies with those once standing in the palace of Erechtheus. Thus at Athens, as well as at Tiryns and Mycenae, we should have a temple built over the remains of the royal dwelling. Only one passage seems to imply that the house of Erechtheus was not on the Acropolis; namely, that where he sends his daughter Oreithyia into the Acropolis to offer sacrifice to Athena. See p. 380, No. 49.

³ οἱ δ' ἄρ' Ἀθήνας εἶχον, εὐκτίμενον πτολίεθρον,
δῆμον Ἐρεχθίδος μεγαλήτορος, δὲ ποτ' Ἀθήνη
θρέψε, Διὸς θυγάτηρ, τέκε δὲ ζεῖδωροι ἄρουρα,
καὶ δ' ἐν Ἀθήνῃς εἰσεν, ἐφ' ἐν πίοι νηῶ·
ἐνθα δὲ μιν ταύροις καὶ ἀρνείοις ἱλάονται
κούροι Ἀθηναίων περιτελλομένων ἐνναυτῶν·
τῶν αὖθ' ἡγεμόνευ' υἱὸς Πετεῶο Μενεσθεύς.

nians offered sacrifices of bulls and rams. This we find again referred to in an inscription;¹ and we learn from Apollodorus² (III, 14, 6, 6) that Erichthonius was reared by Athena herself in her sacred enclosure, that he set up to her the *ξόανον* on the Acropolis, and that when he died (*ibid.* III, 14, 7) he was buried in the same *τέμενος*.

At the time when Herodotus visited the Acropolis, we apparently find Erechtheus established in a separate temple,³ while the sanctuary of Athena was called τὸ μέγαρον or τὸ ἱρόν.⁴ I reserve till later the discussion of this subject.⁵

It is from about the middle of the fifth century that we begin to find mention of the 'old temple of Athena'; the term 'old' probably being used with reference to the new temple, the Parthenon, either the earlier one begun by Themistocles or Cimon, or the present building. Here is another point about which the discussions wax hot; some applying the term to the 'pre-Persian temple,' as Frazer styles it, others asserting that it belonged to the assumed temple on the site of the Erechtheum, and then to the Erechtheum, which inherited the name. For convenience I propose to discuss this question first. The passages where the old temple is mentioned are the following:⁶

1. Xenophon, *Hellen.* I, 6, 1. τῷ δ' ἐπιόντι ἔτει, ᾧ ἡ τε σελήνη ἐξέλιπεν ἑσπέρως καὶ ὁ παλαιὸς τῆς Ἀθηνᾶς νεὺς ἐν Ἀθήναις ἐνεπρόσθη.

2. Strabo, IX, 16, p. 396. τὸ δ' ἄστυ αὐτὸ πέτρα ἐστὶν ἐν πεδίῳ περιουκονμένη κύκλῳ· ἐπὶ δὲ τῇ πέτρᾳ τὸ τῆς Ἀθηνᾶς ἱερόν. ὃ τε ἀρχαῖος νεὺς τῆς Πολυαῖδος, ἐν ᾧ ὁ ἄσβεστος λύχνος, καὶ ὁ Παρθενῶν ὅν ἐποίησεν Ἰκτῖνος, ἐν ᾧ τὸ τοῦ Φειδίου ἔργον ἐλεφάντινον ἢ Ἀθηνᾶ.⁷

1 καὶ γὰρ Ἀθηναίη (ποτ') Ἐριχθόνιον βασιλῆα νηῶν ἐγκατέθηκε συνέστιον ἔμμεναι ἱρῶν.

(*C.I.G.* 6280, 30 and 31, = Kaibel, *Ep. Gr.* 1046, 89 and 90.)

² For convenience I shall use the name Apollodorus to designate the little handbook of mythology called Ἀπολλοδώρου Βιβλιοθήκη. For the passages, see below, p. 357, Nos. 3 and 4.

³ VIII, 55. ἔστι ἐν τῇ ἀκροπόλει ταύτῃ Ἐρεχθεὺς τοῦ γηγενέος λεγομένου εἶναι νηὸς.

⁴ As in VIII, 53, 54.

⁵ See p. 396 ff.

⁶ Arranged in the order in which they are discussed.

⁷ Cited again, pp. 357 and 370.

12. *C.I.A.* II, 163, 8 ff. *θύειν δὲ τοὺς ἱεροποιούς τὰς μὲν δύο* | *[θυσίας τήν τε τῇ] Ἀθηναίᾳ καὶ τήν ἐν τῷ ἄρ[χαίῳ νεῷ θυσ]μένην καθάπερ πρότερον.*

13. *C.I.A.* IV, 1, c. 25-29 (pp. 3 ff.). *[τ]οῦ δὲ ἱεροῦ ἀργυρί[ον τὸ μὲν...]. εἰς..... [μ]εν[ον ταμεύε]ν[ε]σθαι [ἐν περιβ]όλω[ι τῷ νότῳ][θ]εν τοῦ τῆς Ἀθηναίας[ς ἀρχαίου ν][ε]ῶ ἐμπόλει.¹*

In the first passage Xenophon mentions the year 406 B.C. as signalized by a lunar eclipse and the setting on fire of the old temple of Athena in Athens. If we admit the assumption that there was an *old* temple of Athena once standing on the same site as the Erechtheum, and that the new building retained the name, then we can refer this notice to the recently completed temple; otherwise we must seek the old temple elsewhere. It would, indeed, be a notable event, if this beautiful new structure was damaged by fire so soon after its completion, and a motive for the deed — the fire was incendiary — is not easy to imagine. If, however, the pre-Persian temple, or the Hecatompedon (to use an official title), restored after the Persian wars, but now without its colonnade, was still standing, there is certainly no inherent difficulty in applying to it the statement of Xenophon; for that it was an old temple and one dedicated to Athena no one doubts. Dr. Dörpfeld identifies this fire with the one in the Opisthodomus mentioned by Demosthenes in his oration against Timocrates (XXIV, 136,

Πολιᾶδιδι Φρυνίσκῳ[ς ἀνέθ]ηκε· ἑτέρα φιά[λῃ ἀργυρᾶ, ἐφ' εἰ] ἐπιγέγραπται· [ιερά Ἀθηναῖς Πολιᾶδος, ἀνέθηκ[ε σ]τράτην· φιάλ[ι] [ον ἀργυροῦν μι]κρὸν[ν], ἐφ' ᾧ ἐπ[ι]γέγραπται ἀρχ[αῖα] γράμματα | [.....] ἐν ῥόδῳ· ἀσπίδι[α μικρὰ ἀργ]υρᾶ]]· πρὸς τεῖ | [φάτση(?) ἀσπ]ίδες ἀργυραῖ μικρ[αῖ]· κρανίδια μικρὰ ἀργ[υρᾶ]· δοράτια μι[κρὰ] ἀργυρ[ᾶ] πε]ρί τὸν ἥλον περ[ι]επ[ι] γμένα· πα]λλὰδιον μικρόν ἐπὶ κ[ι]ονίσκ[ου] ἀργυροῦ κόμμιδος μ[ι] [..... ο]ὐκ ἐντελές· γλαυκίδι[ον ἀργ]υροῦν ἐπὶ κιονίσκου πν[ε]ύξιον μικρόν· φιάλῃ ξυλίνῃ ἐ[πι]χρ[υ]στος· ξιφομάχαιραι χαλ[καῖ]· μάχαιρα ἱππικὴ ἐλε[φ]αντίνῃ· πρὸς τεῖ παραστάδ[ι] [.....] χρυσᾶ Δ]]· [π]ρὸς τῷ ὑπ[ε]ροναίῳ κύλιξ ἀργυρᾶ | χρυσῇ π.....

¹ Professor White's citation represents better the original spelling, as follows: *τ]ὸ δὲ ἱερὸ ἀργυρί[ο τὸ μὲν ἐκ | τ]ῆς [γενέμ]εν[ον ταμεύε]σθαι [ἐν περιβ]όλω[ι τοῖς δπισθ]εν τῷ τῆς Ἀθηναίας[ς ἀρχαίου ν]εῶ ἐμ πόλει.* Dittenberger, *Syll.* 384, c. 113, p. 563, reads *νότοθεν*. Dr. Dörpfeld adds two letters to the line, and reads *ταμεύε]σθαι [ἐν ταῖν θ]όλοι[ν ταῖν δπισθ]εν τοῦ τῆς Ἀθηναίας[ς ἀρχαίου νεῶ | τ]οῦ ἐμπόλει.* See below, note 2, p. 355.

p. 743), where we note the use of exactly the same word *ἐνεπρήσθη*.¹ The scholiast on the passage says that the treasurers, in order to cover up their crooked practices, "decided to set the Opisthodomus on fire, that the moneys might be thought to have been consumed by the fire and not by them."² Xenophon and Demosthenes mention these fires as well-known events, and there seems great probability in regarding the two as really one and the same. The treasurers were imprisoned for trial on this account. The extent of the damage done by the fire is not known, but we have an inscription of 395-394 (as commonly dated³) referring to repairs on a burnt temple, which was near the Pandroseum.⁴ We may, perhaps, safely assume that the burnt temple which was repaired in 395-394 was this old temple set on fire in 406, though it seems to have taken the Athenians a long time to get to work. Two explanations occur to us. The distractions of the last years of the Peloponnesian war and the troublous times that followed its close, with a depleted treasury, may have been the cause of the delay in repairing. The other possibility is that the building was not so seriously damaged as to make immediate repairs necessary. This latter supposition is of use to one who maintains

¹ ἄλλ' ὅμως ἅπαντες οὗτοι ὑπέμενον τοὺς νόμους. καὶ οἱ ταμίαι ἐφ' ᾧν ὁ ὀπισθοδομος ἐνεπρήσθη, καὶ οἱ τῶν τῆς θεοῦ καὶ οἱ τῶν ἄλλων θεῶν, ἐν τῷ οἰκῆματι τούτῳ ἦσαν ἔως ἡ κρίσις αὐτοῖς ἐγένετο. The use of this verb is an important item, as there is no implication that the building was destroyed.

² ἰστέον δτι χρήματα καὶ τῶν ἄλλων ἱερῶν τῶν θεῶν καὶ τῆς Ἀθηνᾶς ἔκειτο ἐν τινι οἰκῆματι ὀπίσω τῆς ἀκροπόλεως (the text seems corrupt here, or a mistake on the part of the scholiast), τῷ καλουμένῳ Ὀπισθοδόμῳ, καὶ ἦσαν τινες τεταγμένοι ταμίαι ἐπὶ τῇ φυλακῇ τούτων. ποτὲ οὖν πολλῶν χρημάτων ἀνεκχθέντων ἐκείσε ἔδοξε τοῖς ταμίαις, ὥστε λάθρα τῆς πόλεως δανείσαι ταῦτα τοῖς τραπεζίταις, ἵνα αὐτοὶ κερδάνωσιν ἐκ τούτου· ὡς δὲ τοῦτο ἐποίησαν, ἔτυχεν ἕτερον ἀνατραπήναι τὰς τραπέζας. ἔδοξεν οὖν αὐτοῖς ἐμπρῆσαι τὸν Ὀπισθοδόμον, ἵνα δόξη τὰ χρήματα ὑπὸ τοῦ πυρὸς ἀναλωθῆναι καὶ μὴ ὑπ' αὐτῶν. α.

³ It is possible to read in line 1 [ἐπ]λ [Καλλιο(ν)] ἀρχο[ντος, and so date the inscription in 406-405. Indeed, Dr. Dörpfeld does this, and suggested the emendation to me, among other things, when he did me the honor to read this paper. I have endeavored, however, to offer an explanation on the basis of the received date.

⁴ C.I.A. II, 829, 3. τ]οῦ[τε ν]εῶ τ[ἀ] κεκα[υμένα. 10. . . ν[α]ίους τοὺς ἐπὶ τῶν τοῖ[χων . . .] κατὰ τὸ Παρθρόρειο[ν].

the view that the 'old temple' here is the Hecatompedon, for if the building had not sustained serious damage, there is no reason why part of it could not be used as a treasury in the meantime, until complete repairs were made. Hence the inscription of 398-397,¹ which proves the use of the Opisthodomus as a treasury in that year, will not, as Frazer maintains it will,² be strong evidence that the temple set on fire in 406 could not have been the building containing the Opisthodomus; and he admits himself³ that "if Dr. Dörpfeld could indeed prove that the fire in 'the ancient temple of Athena' in 406 B.C. was identical with the fire in the *opisthodomus*, he would at least have made it certain that 'the ancient temple of Athena' was not the Erechtheum, since the Erechtheum had no *opisthodomus*." While absolute proof for either side seems here not to be had, the weight of probability appears to favor the view of Dr. Dörpfeld.

The second passage is the much discussed extract from Strabo. So much had been written on Athens and the Acropolis, and they were so well known, that he passes them by with these few words. To him the principal fact about the Acropolis was that it was a sanctuary (*ιερόν*) of Athena, and so he mentions the two chief cult-places of that goddess, the old temple of the Polias, in which was the wonderful lamp described more fully by Pausanias,⁴ and the Parthenon with its chryselephantine image. The old temple must be either the Hecatompedon or the Erechtheum, and whichever one of these housed the *ξόανον* of the Polias. Tradition (that is, tradition of modern scholarship) aside, there is but one difficulty in applying this to the Hecatompedon,—the uncertainty whether it was still standing in the first century before Christ,—and that is the chief question in point. If we are surprised that the periegete passed by the beautiful Erechtheum without notice,

¹ C.I.A. II, 652, B, 23. τὰδε ἐν τῷ ὀπισθοδόμῳ ἐκ τῆς κιβωτοῦ τῆς Βραυρων[ίδε]ς.

² *Journal of Hellenic Studies*, XIII (1892-93), 172 f.

³ *Ibid.* 171.

⁴ I, 26, 7, = No. 15, p. 370.

while he mentions its plain old neighbor, it is sufficient explanation to suppose that it did not contain the *ξόανον* and its cult. We can, of course, turn this argument about, but the epithet *ἀρχαῖος* is more easily applicable to the Hecatompedon, and other considerations favor this view, as will be seen when we come to the passages concerning the temple of the Polias, where this testimony of Strabo will be brought in again.¹

In the third and fourth extracts we find *stelae* with public inscriptions, and in the fifth an equestrian statue in honor of one of the Ptolemies, probably Ptolemy VIII, Soter II, Philometor (117-81 B.C.), set up beside the old temple. As we shall see later, such public documents and statues were erected beside the temple of Athena Polias, and the conviction that these buildings were one and the same will be most natural, and will support the restoration *τ[ῆς Πολιάδος]* in the Ptolemy inscription. Clearly, however, there is nothing decisive in these notices themselves.

Whether identical with the Opisthodomus or not, the old temple was a treasury in the fifth and fourth centuries, and probably in the third century B.C., as a number of inscriptions show, though the reference to the old temple in several is doubtful, owing to the use of *ἀρχαῖον* as 'principal' and the mutilated condition of the text. The seventh is dated near the beginning of the fourth century, and indeed between the fire in the old temple and the repairs of 394, certainly later than 407 B.C.

The eleventh deserves special attention, and belongs at the end of the fourth century. I cannot state the case better than has been done by Miss Harrison, whose words I take the liberty of using.² "In the inventory of the old temple (*ἀρχαῖος ναός*) a quantity of objects are enumerated as to be found on the parastades, and the left and right hand parastas are distinguished; the objects were presumably suspended on nails

¹ No. 1, p. 357.

² *Mythology and Monuments of Ancient Athens*, 506.

driven into the jambs. It is noticeable that the parastades only, not the walls, are used for the purpose; the reason is clearly that the walls were of stone, the parastades of wood. All ancient Doric buildings had door-jambs of wood, even as late as the Parthenon and Propylaea. These door-jambs were called respectively the right and left parastas. Now the east cella of the Erechtheion, if that be supposed to be the 'ancient temple,' being Ionic, had stone, not wooden jambs, so the parastades in question must belong to our 'old Athene temple.'"

Certain expressions here seem to point also to the opisthodomus¹ of the Hecatompedon with its two inner chambers; as ὀπισθεν τῆς θύ[ρας . . . τῆς?] | δεξιᾶς εἰσιόντι in line 16, παραστά[δ]ι τῇ ἀριστερ[ε]ᾶς εἰσιόντι in 20, and πρὸς τῇ παραστά[δ]ι τῇ[δ] εἰσιόντι in 22, provided the restorations are correct, while their application to the Erechtheum is difficult.

The passage numbered twelve speaks of sacrifices to be made at the Panathenaea, one 'in the old temple as aforetime.' The last tells us that at some time in the first half of the fifth century the treasure of the Eleusinian goddesses was to be kept in a περίβολος (?) behind the old temple of Athena on the Acropolis.²

So much for the testimony regarding the *Old Temple*. Much of this, as we have seen, gives us no certain data for deciding

¹ Dr. Dörpfeld understands the reference to be to the double doors at the east end of the cella.

² In the old inscription, *C.I.A.* I, 1, we apparently have reference to the money of the Eleusinian goddesses, which here seems to have been brought into the temple of Athena on the Acropolis. In line 24 we have [τ]οῦ δὲ [ιε]ροῦ ἀργυρί[ου τὸ μὲν . . . ; and in 27 and 28, εἰ τὸ τῆς Ἀθηνᾶ[ς] ἱερὸν] | τὸ ἐμπόλει. This inscription dates before 452 B.C., and so can refer to neither the Parthenon nor the Erechtheum. In the text here, as in general, I have followed the transcription as given in the *C.I.A.*, though it often does not exactly reproduce the lettering on the stone. If περίβολος has here its usual meaning of an 'enclosure,' it would seem to have been a most unsafe place of deposit. In fact, the word is by no means satisfactory. Dr. Dörpfeld's ὁλοῖον (see note 1, p. 351) seems hardly more so as applied to the square rear chambers of the Hecatompedon.

to which of the two temples in question we are to apply the epithet of 'the old temple of Athena.' It is rather hard to believe that this term could once have designated the Hecatompedon and later the Erechtheum. So, if the former was ever called 'the old temple of Athena,' it is probable that it retained the name as long as it existed. And indeed the title would be an exceedingly appropriate one for the old *poros* temple when flanked by the elegant new Erechtheum on the north and the stately Parthenon on the south. The assumption that the Erechtheum retained the name from a predecessor on the same site must be admitted simply as a possibility, but is far from probable. Since, therefore, nothing that we know of the 'old temple' hinders us from giving this title to the Hecatompedon, while the title itself, as well as some of the facts, does not fit easily the Erechtheum, and since we have no evidence of the removal of the former building, though it hid from view the Maiden Porch and was uncomfortably near to the Erechtheum, we may safely accept Dörpfeld's theory here as the more reasonable, and believe that the Hecatompedon was the *ἀρχαῖος νεὸς* seen by Strabo. Whether this was in existence in the time of Pausanias or later is another question, which will properly demand discussion after we have finished the treatment of the evidence regarding the temple and cult of Athena Polias. For there are scholars of repute, who, while ready to admit that the Hecatompedon was an old temple and a temple of Athena, are not as ready to assign to it the cult of the Polias; and we must allow the possibility of there being two temples, one called 'the old temple of Athena,' the other 'the temple of the Polias,' until we can find satisfactory reasons for assigning both names to the same building.¹

The testimony concerning Athena Polias, her temple, and her worship, is much more abundant, even if we confine our-

¹ The inscription, *C.I.A.* II, 464, 5 and 6, cited above (No. 5, p. 350) has by conjecture *παρὰ τὸν νεὸν τὸν ἀρχαῖον τῆς Ἀθηνᾶς τῆς Πολιάδος*. See also the Strabo passage.

selves to those passages where the name Πολιάς occurs, and do not follow out the many connected subjects. For convenience I have arranged the passages under the following heads:

- I. The temenus; situation and parts of the temple.
- II. Contents of the temple.
- III. Personnel of the temple; the cult; associations with other divinities.
- IV. *Anathemata* outside of the temple; other notices.

I. The temenus; situation and parts of the temple.

1. Strabo, IX, 16, p. 396. τὸ δ' αὖτε αὐτὸ πέτρα ἐστὶν ἐν πεδίῳ περιουκονμένη κύκλῳ· ἐπὶ δὲ τῇ πέτρᾳ τὸ τῆς Ἀθηνᾶς ἱερόν, ὃ τε ἀρχαῖος νεὸς τῆς Πολιάδος, ἐν ᾧ ὁ ἄσβεστος λύχνος, καὶ ὁ Παρθενῶν ὃν ἐποίησεν Ἰκτίνος, ἐν ᾧ τὸ τοῦ Φειδίου ἔργον ἐλεφάντινον ἢ Ἀθηνᾶ.¹

2. Schol. Aristoph. *Knights*, 1169. δύο εἰσὶν ἐπὶ τῆς ἀκροπόλεως Ἀθηνᾶς ναοί, ὁ τῆς Πολιάδος καὶ ἡ χρυσελεφαντίνη, ἣν ἀπὸ τῶν Μηδικῶν σκύλων κατεσκεύασαν, Φειδίου πλάσαντος.

3. Apollodorus, III, 14, 6, 6. ἐν δὲ τῷ τεμένει τραφεῖς Ἐριχθόνιος ὑπ' αὐτῆς Ἀθηνᾶς ... τὸ ἐν ἀκροπόλει ξόανον τῆς Ἀθηνᾶς ἰδρύσατο.

4. Apollodorus, III, 14, 7. Ἐριχθονίου δὲ ἀποθανόντος καὶ ταφέντος ἐν τῷ τεμένει τῆς Ἀθηνᾶς ...

5. Clem. Alex. *Protrep.* III, 45, p. 13 Sylb. τί δὲ Ἐριχθόνιος; οὐχὲν ἐν τῷ νεῷ τῆς Πολιάδος κεκήμεναι;

6. *C.I.A.* IV, 1, 279 a (p. 36), 2. [Ἀθηναίης Πολιάδος]? τεμένη.

7. Vitruvius, IV, 8, 4. Item generibus aliis constituuntur aedes ex isdem symmetriis ordinatae et alio genere dispositiones habentes, uti est Castoris in Circo Flaminio, et inter duos lucos Veiovis, item argutius Nemori Dianae columnis adiectis dextra ac sinistra ad umeros pronai. hoc autem genere primo factae sunt uti est Castoris in Circo, Athenis in arce et in Attica Sunio Palladis Minervae, earum non aliae sed eadem sunt proportiones, cellae enim longitudinibus duplices sunt ad latitudines uti reliquae, sed is omnia quae solent esse in frontibus ad latera sunt translata.

8. Lucian, *Fisherman*, 21, p. 591. ΦΙΛΟΣΟΦΙΑ. Ἄγε δὴ, πάρεσμεν γὰρ ἐνθα ἐχρήν. ἐνταῦθα πον ἐν τῷ προνάῳ τῆς Πολιάδος δικάσωμεν. ἡ ἱέρεια διάθες ἡμῖν τὰ βάρβα, ἡμεῖς δὲ ἐν τοσούτῳ προσκυνήσωμεν τῇ θεῷ. ΛΟΥΚ. ὦ Πολιάς, κτλ.

9. Himerius Sophista, *Ecl.* V, 30. οἶος δ' ὁ τῆς Πολιάδος νεὸς καὶ τὸ πλησίον τοῦ Ποσειδῶνος τέμενος. συνήψαμεν γὰρ διὰ τῶν ἀνακτόρων τοὺς θεοὺς ἀλλήλοις μετὰ τὴν ἀμύλλαν.

10. Plut. *Quaest. Conviv.* IX, 6, p. 741 a. ἐνταῦθα γοῦν καὶ νεῷ κοινωνεῖ μετὰ τῆς Ἀθηνᾶς, ἐν ᾧ καὶ βωμός ἐστι Λήθης ἰδρυμένος.

¹ = No. 2, under ἀρχαῖος νεός, p. 349. Discussed on pp. 353 f.

11. Philochorus, *fr.* 146 (Müller, *F.H.G.* I, p. 408, = Dion. Hal. *de Din.* 3). ἐν δὲ τῇ ἐνιάτῃ φησὶ, "τοῦ δ' ἐνιαυτοῦ τοῦδε διελθόντος, ἐτέρου δ' εἰσόντος (Ol. 118, 3 = 306 B.C.) ἐν ἀκροπόλει σημείων ἐγένετο τοιοῦτο. κύνων εἰς τὸν τῆς Πολιάδος νεῶν εἰσελθοῦσα, καὶ δῦσα εἰς τὸ Πανδρόσιον, ἐπὶ τὸν βωμὸν ἀναβᾶσα τοῦ Ἑρκείου Διὸς, τὸν ὑπὸ τῇ ἐλαίᾳ, κατέκειτο. πάτριον δ' ἐστὶ τοῖς Ἀθηναίοις κύνα μὴ ἀναβαίνειν εἰς ἀκρόπολιν."¹

12. Paus. I, 27, 2. τῷ ναῷ δὲ τῆς Ἀθηνᾶς Πανδρόσου ναὸς συνεχρῆς ἐστὶ.

13. Paus. I, 27, 3. παρθένου δύο τοῦ ναοῦ τῆς Πολιάδος αἰκοῦσιν οὐ πόρρω, καλοῦσι δὲ Ἀθηναῖοι σφᾶς ἀρρηφόρους, κτλ.

14. Eustath. *Hom. Il.* X, 451, p. 1279, 40. διὸ κατὰ τοὺς παλαιούς Ἀθηναῖοι ἀνδρῶν καὶ Ἀφελείας ἦν βωμὸς περὶ τὸν τῆς Πολιάδος Ἀθηνᾶς νεῶν, καθὰ καὶ Πανσυναίως ἱστορεῖ,² ὅς οἱ μὲν παιδαγωγούς, οἱ δὲ τροφούς τῆς θεᾶς γενέσθαι φασίν.

15. *C.I.A.* II, 332, 42 ff. καὶ ἀναγράφει αὐτὴν (sc. τὴν συμμαχίαν) τὸν γρ[αμματεῖα τὸν κατὰ πρυτανείαν ἐν στήλῃ χαλκ[ῆ] καὶ στήσαι ἐ]ν ἀκροπόλει παρὰ τὸν νεῶ τῆς Ἀθηνᾶς τῆς Πο[λιάδος]...

16. *C.I.A.* II, 464, 4 ff. [στήσαι | δὲ] αὐτοῦ καὶ [εἰ]κόν[α] χαλκῆν ἐ[φ'] ἵππου τὸν δῆμον παρὰ τὸν | νεῶ? τ]ὸν ἀρχαῖον τῆς Ἀθηνᾶς τ[ῆς] Πο-
λιάδος.³

17. *C.I.A.* IV, 2, 477 d (see *Athen. Mitth.* VIII [1883], 57 ff.), 2. κ]αὶ παραλάβ[ω]σιν τὸν ἐφέτειον π[έπλον]... 11 ff. Μελιτεὺς εἶπεν· ἐπειδ[ὴ] πρόσσο-
δον ποιησάμενοι πρὸς τὴν βουλὴν οἱ πατέρες τῶν παρθένων | τῶν ἡργασμένων
τ[ῆ]ς Ἀθην[ῆς] [τὰ] ἔργα τὰ εἰς τὸν πέπλον ἐμφανίζουσιν παρηκολογηκέναι
αὐτ[ῶν] | [ἀ]ς τοῖς ἐπὶ τοῦ δήμου ἐψη[φισμένοις] περὶ τούτων πᾶσι καὶ πεποικέναι
τὰ δίκαια καὶ πεπ[το] [ομπ]ευκέναι κατὰ τὰ προστ[εταγμένα] ὥς ὅτι κάλλιστα καὶ
εὐσχημονέστατα, κατεσκευακέν[αι] | αὐτ[ῶν] ἀς ἐ[κ] τῶν ἰδίων καὶ φι[λά]λῃν ἀπὸ
δραχμῶν ἑκατὸν, ἣν καὶ βούλεσθαι ἀναθεῖναι τ[ῇ] | Ἀθηνῇ [ἐ]πόμνημα τῆς
ἐαυτῶν [πρὸς τὴν θεὸν εὐσεβείας]... 19 ff. [δοκεῖ τῇ βουλῇ, ἐπικεχωρῆσθαι
μὲν ἀναθεῖναι τὴν φιά]λ[ην], ἣν κατεσκευάκασιν αἱ παρθέ[ναι] τῇ Ἀθηνῇ,
ἐπαινεῖσαι δὲ τὰς παρθένους καὶ στεφανῶσαι | ἐκάστην αὐτῶν θαλλοῦ στεφάνῳ
εὐσε[β]ε[ῖ]ας ἕνεκεν... 23 ff. [ἀναγράψαι δὲ τὸν γραμματεῖα τ]ὸν κατὰ
πρυτανείαν εἰς (σ)τήλῃν λιθ[ίνην] τὸ ψήφισμα καὶ τὰ ὀνόματα τῶν παρθένων
καὶ ἀναθ[ῆ]ναι ἐν ἀκροπόλει παρὰ τὸν ναὸν τῆς Ἀθηνᾶς τῆς Πολιάδος...⁴
There follows (27 ff.) a list of the ἐργαστήρια.

18. *C.I.A.* IV, 2, 231 b, 26 ff. .. ἀναγράψαι δὲ τὸν ψήφισμα ἐν στήλῃαι
λ]ιθίναις καὶ στήσαι τὴν μὲν μίαν παρὰ [τὸν Δία, τὴν δὲ] | ἐτέραν ἐν ἀ[κρο-
πόλει] παρὰ τὸν νεῶ τῆς Πολιάδος...

19. Schol. V, Aristoph. *Plut.* 1193. τὸν ὀπισθόδομον αἰὲ φυλάττων· Ὅπισσω
τοῦ νεῶ τῆς καλονμένης Πολιάδος Ἀθηνᾶς διπλοῦς τοίχος (οἶκος?) ἔχων θύραν,
ὅπου ἦν θησαυροφυλάκιον.⁵

¹ Cf. *Plut. Comp. Demet. et Anton.* 4, 2.

² Probably in the lacuna, I, 24, 3; see pp. 366 ff.

³ No. 5, under ἀρχαῖος νέως, p. 350.

⁴ Cited in part again, No. 43, p. 379.

⁵ See p. 346, and note 3.

Strabo, in the place already cited, mentions two temples of Athena on the Acropolis, the Parthenon, and another which he describes as ἀρχαῖος, as devoted to the Polias (which I take to mean that it contained the ξόανον), and as having in it the ever burning lamp. The epithet ἀρχαῖος, which has been discussed above, seems to refer to the age of the building rather than to imply a νέος νεὸς τῆς Πολιάδος, the title being a compound of ἀρχαῖος νεὸς and νεὸς τῆς Πολιάδος. The only way to make this refer to the Erechtheum is to adopt the two theories that there was formerly a temple of Athena Polias where this now stands, which, when the Parthenon was begun, received the name ἀρχαῖος νεὸς, and that the new temple inherited the title of its predecessor, which title could have been hardly fifty years old when the Erechtheum was begun.

The scholiast to Aristophanes clearly states that there were two temples of Athena on the Acropolis, the one the temple of the Polias, the other evidently the Parthenon, though the writer had the image here in mind, and his statement is confused.

Apollodorus, in the third and fourth passages, tells us that Erichthonius was brought up by Athena herself in her temenos, that he dedicated the ξόανον, and that on his death he was buried in the temenos. Clement of Alexandria says that he was buried in the temple (νεὸς), but he is a doubtful authority in comparison with the other source. The inscription (No. 6) is cited merely for completeness.

The passage from Vitruvius is a troublesome one both for our subject and for its own interpretation. He is describing irregular temples, and to illustrate gives examples familiar to all his Roman readers, one of which is the temple of Castor in the Circus Flaminius. With this temple he classes temples of Pallas Minerva on the Acropolis at Athens and at Sunium. The Roman temple we have no longer; the plans of the others we know. Vitruvius states that in these the cella is twice as long as it is wide, but that all things which are wont to be on the fronts are transferred to the sides. The only temple on

the Acropolis that will at all fit the description is the Erechtheum, which has on the sides the north and Maiden porches, and whose east cella is somewhat wider than it is long. The east front also, with its portico of six slender columns, resembles the front of a familiar class of Roman temples, but it is not exactly correct to say that "*all* that is usually on the fronts is transferred to the sides." It is not improbable that Vitruvius gained his information about these Greek temples from hearsay, and hence does not speak accurately. Certainly it is difficult to see any general likeness between the Erechtheum and the Sunium temple, which had the same general plan as the 'The-seum.'¹ The phrase "*columnis adiectis dextra ac sinistra ad umeros pronai*," seems to me to belong only with the (*templum*) *Nemori Dianae*, but if it be taken of all the temples mentioned in this section, we can see a certain likeness between the north porch of the Erechtheum and the pronaus of the Sunium temple, where the third columns from the east end were bound to the antae by a beam which bore part of the frieze, and so might be said to be "added to the shoulders of the pronaus," while in both cases we have porticoes with columns in front and one on either side. The testimony of Vitruvius here is not clear, nor is it very reliable. We may say, however, that he knew the Erechtheum as a temple of Athena. The advocates of the traditional view may be inclined, perhaps, to claim that Pallas Minerva here means Athena Πολιάς, but it cannot be taken so in regard to the temple at Sunium, for in our only other notice of this temple, that of Pausanias,² it is ascribed to Athena Σουνιάς. This epithet, of course, may have the same relation to Cape Sunium as Πολιάς to the πόλις (ἀκρόπολις) at Athens, but Vitruvius cannot be regarded as intending Πολιάς by Pallas. Unfortunately we have no other occurrence of the word in his

¹ Dr. Dörpfeld believes the reference is to some other temple at Sunium than the one whose remains are well known. He also thinks that the phrase *Palladis Minervae* need not belong to the (*templum*) *Athenis in arce*. For plans of the temple at Sunium, and Dr. Dörpfeld's excavations there, see *Athen. Mith.* IX (1884), 324-337; Tafeln xv, xvi.

² I, 1, 1. ἐστὶ καὶ ναὸς Ἀθηνᾶς Σουνιάδος ἐπὶ κορυφῇ τῆς ἀκρας.

text by which to test his use of the term, but probably he means only the Greek Minerva, Athena, or Pallas Athene.

Strabo and the scholiast mention but one other temple of Athena on the Acropolis beside the Parthenon. If, then, the Erechtheum was a temple of Athena, are we to take their statements as exclusive, and say that there being *an* other temple of Athena than the Parthenon, it must be *the* other, and hence the ἀρχαῖος νεώς, the νεώς τῆς Πολιάδος? If so, we must regard the little temple of Nike as not properly on the Acropolis. But there is no necessity for our doing this any more than in the scholium to Demosthenes, XXII, 13, we are to understand the statement “τρία γὰρ ἀγάλματα ἦν ἐν τῇ ἀκροπόλει τῆς Ἀθηνῶν ἐν διαφόροις τόποις” to mean that these three, the Polias ξόανον, the Promachus, and the Parthenus, were the only ones of the goddess there, for, to mention no others, we have the beautiful Lemnian Athena of Pheidias, so much admired by Lucian¹ and by its creator himself, of which Furtwängler believes we have a copy in the statue at Dresden.

The Erechtheum was intended certainly to furnish for the revered olive-wood Polias a more elegant abode than her old temple, and perhaps acquired the name ‘temple of Athena’ in this way, even if the Hecatompedon was not removed, and the image for some reason never transferred to the new building.

We must next treat the reference in the *Fisherman* of Lucian. The court which is to try the case of the philosophers convenes in the pronaus of the Polias temple as a suitable place. Each of the Athena temples has a pronaus large enough for the fifteen to twenty persons concerned to sit down in on the benches placed by the priestess. So the passage furnishes no decisive evidence, only we may feel sure that the trial took place in the porch of the temple where the old image was.² Some have tried to determine which temple is meant

¹ *Imagines*, 4; 6.

² Dr. Dörpfeld, who believes that the Parthenon was a temple of Athena Polias (see below, p. 389), locates the trial in the pronaus of this temple, as the only one large enough to contain the court. See *Athen. Mith.* XII (1887),

from the later scene where Parrhesiades (Lucian) fishes up philosophers from the Pelargicum, — as, for example, Professor White.¹ Lucian says distinctly that he baited the hook with a dried fig and a piece of gold and let it down into the city, sitting on the top of the wall.² The fisherman and Elenchus, his assistant, alone see the philosopher-fish caught, as Parrhesiades from the wall describes the scene in the Pelargicum below, and, when he lands his catch inside, calls different philosophers to decide what shall be done with the victim. Finally the judge, Philosophia, calls out, “*ἄλῃς τῆς ἄγρας*,” and dismisses the assembly,³ which very likely had left the pronaus of the Polias at the commencement of the angling, and had come over to where it was going on. From the pronaus of none of the three temples could the fishing take place or the angler be easily seen sitting on the wall over the Pelargicum if we assign as its limits the cave of Pan and the west side of the precinct of Asclepius, as Dr. Dörpfeld does.

We get a little more definite information from the sophist Himerius, who flourished early in the fourth century of our era. He states that the temenos of Poseidon was near the temple of the Polias, and that the Athenians united the gods through their sanctuaries after the contest, which implies that these sanctuaries were at least contiguous. The first statement will apply better to the Hecatompodon, as the terms *πλησίον* and *τέμενος* are used. Otherwise it is difficult to avoid confining *νεώς* here to the east cella of the Erechtheum, and assuming the western portion, with perhaps some of the land adjoining it to the north, to be designated as the *τέμενος* of Poseidon. The former would not be as objectionable as the latter, which involves a rather unusual use of *τέμενος*. If the author knew the Erechtheum as a double temple of Athena

198 f. Professor White makes a sufficient reply to this in his article on the Opisthodomus, in *Harvard Studies*, VI (1895), 35, note 1.

¹ *Harvard Studies*, VI (1895), 34 f. He remarks that if the pronaus of the Hecatompodon is the place, the Erechtheum would stand right in the way.

² *Fisherman*, 47, pp. 614 f.: *ἐπὶ τὸ ἄκρον τοῦ τειχίου*.

³ *Ibid.* 52, p. 619.

Polias and Poseidon-Erechtheus, and meant this, it is surprising that he used the expression he did rather than *ὁ συνεχὴς τοῦ Ποσειδῶνος ναός*, or words to that effect. Moreover, he seems to have two distinct objects in mind. If, on the other hand, we understand by the 'temple of the Polias' the Hecatompedon, we have no difficulty with this passage, for near it, on the north, is the temenos of Poseidon-Erechtheus, the ground on which the present Erechtheum stands, sealed as the property of the god by the mark of his trident. The second statement reminds us of the passage in the *Iliad*, where Athena receives Erechtheus, later identified with Poseidon himself, into her own rich temple, and makes him a sharer of her sacrifices. But the reference need be only to the fact that the two divinities after the 'contest' peacefully occupied adjoining sanctuaries, not necessarily in the same building. We cannot affirm with certainty from these words that in the time of Himerius, Athena, with or without the surname *Πολιάς*, and Poseidon enjoyed a joint cult.

Plutarch, however, seems to testify positively that such was the case. For in his *Quaestiones Conviviales*, discussing the defeats of Poseidon in his contests with other divinities, he says: "Here, indeed (*i.e.* at Athens), he even shares a temple (*νεώ*) with Athena, in which temple is set up also an altar of Forgetfulness." This temple can hardly be any other than the Erechtheum, which, therefore, in Plutarch's time, must have been regarded as a temple of Athena. This confirms the testimony of Vitruvius, and the same explanation may be offered here also as to the name, — that, being intended originally as a temple of Athena Polias and Poseidon-Erechtheus, it thus was called at times a temple of Athena, even if the Polias *ξόανον* was not transferred to it as intended. If an image were necessary, one could be assumed, made for this cult of Athena, as readily as for a cult of Athena in the Hecatompedon, established at its foundation.¹ For if the Hecatompedon was not

¹ One view is that the image and cult of the Polias were confined to the temple on the site of the Erechtheum and then to the Erechtheum, while another cult of

built for the abode of the Polias image, it will be almost a necessity to assume for it another image of Athena; and either assumption is equally easy, as literary tradition is entirely lacking. But as Pausanias mentions no images of the divinities to whom the three altars which he saw¹ were dedicated, it is quite possible that Athena also received some worship there, though unrepresented by a statue. I find no other reference to the altar of Lethe here mentioned, but may add that a cult of the same abstract divinity is attested for Ephesus.²

Next in order is the famous 'dog story' told by Philochorus. If we adopt the usual Erechtheum idea, we must assume a door between the cella at the east end of the building through which the dog must pass to get into the western part, and thence into the Pandroseum, or that the whole building is here called the temple of the Polias, and that the presence of the cult of Poseidon-Erechtheus is ignored, so that the dog went into the north door of the building. If we take Dr. Dörpfeld's view, it will be difficult to dispense with his supposed staircase from the upper level down to that of the Pandroseum. If the Hecatompelon was ever a temple of Athena Polias, such connection with the Pandroseum is most natural. For an example of stairs of this sort one has only to look at the north-east corner of the Erechtheum. Either explanation of the tale seems possible, and no decision is gained.

Pausanias states that a temple of Pandrosus joins that of Athena, but as just before this and just after he speaks of the temple of the Polias, it is safe to assume that he here refers to the same building.⁴ We must distinguish here between the

Athena was instituted in the Hecatompelon by Pisistratus or whoever built it. Note that Plutarch does not use here the epithet Πολιάς.

¹ I. 26, 5. See below, p. 391.

² *Coll. of Anc. Greek Inscr. in the British Museum*, pt. 3, § 2, p. 221, no. 600, v. 29.

³ Another possibility would be that the dog used the stairway in the Maiden Porch.

⁴ Probably for variety he uses, in §§ 1 and 3, τῆς Πολιάδος; and in 2 and 4, τῆς Ἀθηνᾶς. In the latter passage (cited below, p. 377, No. 15), he speaks of a statue of Lysimache, probably the one to whom Plutarch (*de vitioso pudore*, 14,

precinct Pandroseum and the *ναός*, which can have been little more than a tiny shrine. Unfortunately not a vestige of it remains, and its location cannot be determined with certainty. If Dr. Dörpfeld is correct in regard to the Cecropium, which he locates under the southwest corner of the Erechtheum, mostly outside of the building, but extending east under the huge block which supports this corner, and so partly inside,¹ it cannot have been built against the west wall of the Erechtheum for several reasons: (1) The position of the olive tree, as determined by Dörpfeld, would prevent its being near the northwest corner, while the Cecropium occupied the place at the other end of the wall. (2) If placed between, it would have blocked up the door in the west wall of the Erechtheum, unless this led into it. (3) Moreover, there are no traces of any such building north of where the Cecropium is located. It might, however, have stood close to the north retaining wall of the old temple.

Pausanias tells us also that the Arrephori live not far from the temple of the Polias. If at first sight this seems to help us but little, a consideration of the remains of buildings on the Acropolis will show us that the notice is of importance; for the location of their dwelling is pretty well determined. This does lie near the Hecatompedon, northerly from its west end, while it is at a considerably greater distance from the eastern part of the Erechtheum. Therefore in this passage Pausanias must designate by the name 'temple of the Polias' either the entire building to which he has referred just above as the Erechtheum, or the older temple to the south. The latter interpretation avoids confusion, and is therefore preferable. So that at least the passage is better explained, if we assume that the old temple was standing at the time of Pausanias's visit, and that this is the one which he calls the 'temple of the Polias.'

Eustathius in his commentary on the *Iliad* states that near

534 c, = No. 13, p. 377) refers as a priestess of Athena Polias, by whose temple most appropriately her image would be erected.

¹ Not, as Furtwängler incorrectly states, "in the southwest corner of the west room." See his recent article mentioned in Note 3, p. 353, note 1.

(*περί*) the temple of Athena Polias at Athens was an altar of Aidōs and Apheleia, which altar is referred to again in Bekker's *Anecdota*, s.v. Αἰδῶ,¹ and Hesychius, s.v. Αἰδοῦς Βωμός.² This passage is of no little importance, since he cites Pausanias as his authority. But when we come to search for the place, we do not find it in our text of the *periegete*. The only reference to such a cult is in I, 17, 1, where he says that the Athenians had altars of Aidōs, Phēmē, and Hormē,³ giving this as an instance of their extraordinary piety. Although in the section where he mentions these altars he is in the agora, there is nothing in his language to compel us to locate them there, and we know from the above sources that the altar of Aidōs at least was on the Acropolis. If, now, we turn to his description of the citadel, we find in chapter XXIV (§ 3) a reiteration of his statement as to the piety of the Athenians (*l.c.*) with a reference to a former passage, which can be no other than I, 17, 1. We notice also just here a lacuna in the text, whose existence is generally recognized. Leaving this for the moment, let us see where Pausanias now is. In chapter XXIII (§ 9) he has reached the sanctuary of Brauronian Artemis, whose location is sure. In § 10 he mentions the bronze figure of the Wooden Horse, several blocks of whose pedestal have been found not far from the northwest corner of the Parthenon. Later on in the same section with the lacuna (I, 24, 3) he has reached the image of Earth praying Zeus for rain, whose position is made certain by a hole cut in the rock and an inscription, Γῆς καρποφόρου κατὰ μαντείαν,⁴ just north of the seventh column of the Parthenon, counting from the west end. Clearly, then, he must be not far from where we now find the southwest corner of the old temple, very likely just north of the rock-cut stairs west of the Parthenon (see star on Fig. 2). But

¹ I, 355. . . . καὶ ὁ βωμὸς ὃ ἐν τῇ ἀκροπόλει.

² Ἀθήνησιν ἐν τῇ ἀκροπόλει Αἰδοῦς καὶ Φιλίας ('Αφελίας?) εἰσι βωμοὶ πρὸς τῷ ἱερῷ. It may be added that in the Dionysiac theatre is found the inscription Ἰ[ε]ρε[ι]α Αἰδοῦς, *C.I.A.* III, 367.

³ καὶ γὰρ Αἰδοῦς σφισι βωμὸς ἐστὶ καὶ Φήμη καὶ Ὁρμή.

⁴ *C.I.A.* III, 166. See Miss Harrison, *Mythology and Monuments*, pp. 414 f.

we have yet another indication. He has been describing objects on the south side of the festal road which ran between the Parthenon and the Hecatompedon, and at I, 24, 1 (*πέραν*) turns to those on the opposite, north side of the way. So he is just where he would be most likely to remark the presence of the old temple, if he should mention it at all. Moreover, just after the lacuna we have reference to some temple, manifestly one named in the passage which is lost. As Pausanias states above, in the same section, that the Athenians were first to give Athena the surname of *Ἐργάνη*, it was formerly assumed that the *ναός* was one dedicated to that goddess, and standing on the terrace between the Parthenon and the precinct of the Brauronian Artemis; but this interpretation seems excluded both by the fact that we have no evidence, architectural, literary, or inscriptional, of any such building, and by the consideration that Pausanias is here describing what he sees on the *north* side of the festal way. In view of all these things, what will be a more probable conclusion, if not almost a certainty, than that at this point the sight of this very altar of Aidōs and Apheleia recalled to him his former remark, and that after giving further proofs of the piety of the Athenians in their cult of Athena Ergane, and their invention of limbless Herms, he continued in words somewhat as follows: *καὶ δὴ ἐνταῦθά ἐστι βωμὸς Αἰδοῦς καὶ Ἀφελείας παρὰ τῷ τῆς Πολιάδος Ἀθηνᾶς ναῷ*.¹ Then we may interpret the words after the lacuna, *ομοῦ δέ σφισιν ἐν τῷ ναῷ Σπουδαίων δαίμων ἐστίν*, thus: the *σφισίν* refers to Aidōs and Apheleia, which abstract divinities with this *Σπουδαίων δαίμων* were represented by statues, or in some way, in the old temple of Athena Polias.² Dr. Dörpfeld has suggested to me that the statues may have stood in the open porch of the opisthodomus, and here they would have been in the range of vision of a person standing about where Pausanias probably was. The altar may have stood just

¹ Instead of using the exact expression of Eustathius, I have given here what Pausanias would have written.

² Dr. Dörpfeld believes this to be the *ναός* here meant.

west of the old temple on the stylobate of the colonnade which was removed when the Erechtheum was built. It is possible also that there was in this porch an image of Athena Ergane, and before it one or more of the limbless Herms.¹

If, as seems probable, Pausanias locates the temple of Athena Polias by mentioning it here, the mere name in I, 27, 1 would

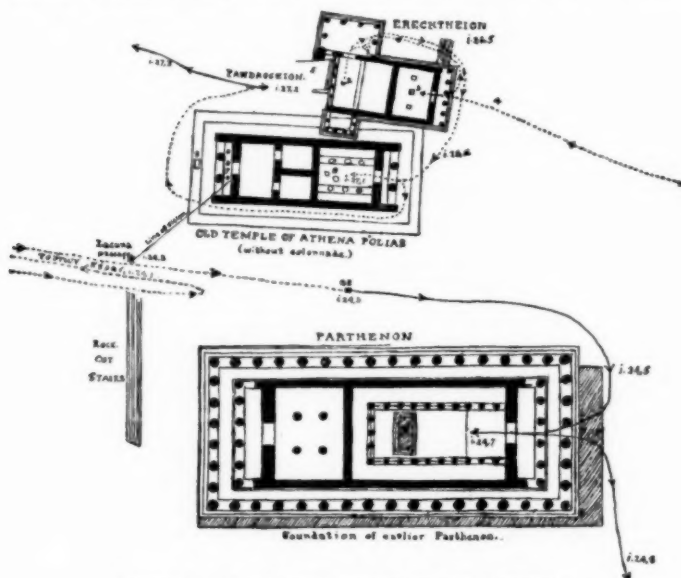


FIGURE 2.—THE FOUR TEMPLES ON THE ACROPOLIS.

To illustrate the route of Pausanias (I, 24, 1-27, 3). Adapted from Furtwängler.

1. Trident marks. 2. Cistern of sea water. 3. Three altars. 4. Altar of Zeus ἱεραὸς. 5. Olive. 6. ξόανον of Polias and Lamp of Callimachus. 7. Statues of Αἰδώς, Ἀφροίτη, and Σπουδαίων δαίμων. 8. Altar of Αἰδώς.

be sufficient to indicate to the reader that he had now left the Erechtheum and entered the other building.²

Beside the temple of Athena Polias public decrees, treaties,

¹ Near where Pausanias must have been at this moment has been found a Herm, bearing the inscription given in *C.I.A.* III, 3907, cited on p. 387, No. 8.

² We must remember, also, that the reader of Pausanias in his own day would not be laboring under any uncertainty whether the old poros Hecatompedon were standing or not.

and honorary statues¹ were erected, as four inscriptions testify (Nos. 15-18). The second dates probably about 100 B.C., and mentions the *old* temple of Athena Polias,² while the others have simply 'the temple.'

The last passage has been treated above (p. 346).

II. Contents of the temple.

a. The image.

1. Schol. Demos. XXII, 13. οἱ τὰ Προπύλαια καὶ τὸν Παρθενῶνα] προπύλαια λέγονται οἱ μέγιστοι πυλώνες τῶν ἱερῶν, Παρθενῶν ναὸς ἦν ἐν τῇ ἀκροπόλει Παρθένου Ἀθηνᾶς, περιέχων τὸ ἄγαλμα τῆς θεοῦ ὅπερ ἐποίησεν ὁ Φειδίας ὁ ἀνδριαντοπλάστης ἐκ χρυσοῦ καὶ ἐλέφαντος. γ' γὰρ ἀγάλματα ἦν ἐν τῇ ἀκροπόλει τῆς Ἀθηνᾶς ἐν διαφόροις τόποις· ἐν μὲν ἐξ ἀρχῆς γενόμενον ἐξ ἐλαίας, ὅπερ ἐκαλεῖτο Πολιάδος Ἀθηνᾶς, διὰ τὸ αὐτῆς εἶναι τὴν πόλιν, β' δὲ τὸ ἀπὸ χαλκοῦ μόνον, ὅπερ ἐποίησαν νικῆσαντες οἱ ἐν Μαραθῶνι· ἐκαλεῖτο δὲ τοῦτο Προμάχου Ἀθηνᾶς. γ' ἐποιήσαντο ἐκ χρυσοῦ καὶ ἐλέφαντος, ὡς πλουσιώτεροι γενόμενοι, ἀπὸ τῆς ἐν Σαλαμῖνι νίκης, ὅσῳ καὶ μείζων ἡ νίκη. καὶ ἐκαλεῖτο τοῦτο Παρθένου Ἀθηνᾶς.

2. Plutarch, *de daedal.* Plat. fr. 10 (Dübner, III, p. 20, ap. Euseb. *Praep. Evang.* III. 8). Ἡ δὲ τῶν ξοάνων ποίησις ἀρχαῖον ἔοικεν εἶναι τι καὶ παλαιόν, εἶγε ξύλινον μὲν ἦν τὸ πρῶτον εἰς Δῆλον ὑπὸ Ἑρυσίχθονος Ἀπόλλωνι ἐπὶ τῶν θεωριῶν ἄγαλμα, ξύλινον δὲ τὸ τῆς Πολιάδος ὑπὸ τῶν αὐτοχθόνων ἰδρυθέν, ὃ μέγιστον ἦν Ἀθηναῖοι διαφυλάττονσιν...

3. Philostratus, *Vit. Apollon.* III. 14. τὰ δὲ γέ ἀρχαιότατα (ἀγάλματα) τῶν παρ' Ἑλλήσι τό τε τῆς Ἀθηνᾶς τῆς Πολιάδος...

4. Athenagoras, *pro Christ.* 17. .. τὸ μὲν γὰρ ἐν Ἐφέσῳ τῆς Ἀρτέμιδος, καὶ τὸ τῆς Ἀθηνᾶς, μᾶλλον γὰρ Ἀθηνᾶς³ (Ἀθηλᾶ γὰρ ὡς οἱ μυστικώτερον, οὕτω γὰρ τὸ ἀπὸ τῆς ἐλαίας τὸ παλαιόν), καὶ τὴν καθημένην Ἐνδνὸς εἰργάσατο μαθητῆς Δαιδάλων.

5. Tertullian, *Apol.* 16 (*ad Nat.* I, 12). et tamen quanto distinguitur a crucis stipite Pallas Attica, et Ceres Raria, quae sine effigie rudi palo et informi ligno (solo staticulo ligni informis, *ad Nat. l.c.*) prostat?

6. Eusebius, *Praep. Evang.* X, 9, 22. πρῶτος δὲ Κέκροψ λέγεται Ζῆνα κεκληκέναι τὸν θεόν, μὴ πρότερον οὕτω παρ' ἀνθρώποις ὀνομασμένον· ἔπειτα βωμόν παρ' Ἀθηναίους ἰδρῦσαι πρῶτος, καὶ πάλιν πρῶτος Ἀθηνᾶς ἄγαλμα στήσασθαι.

7. Apollodorus, III, 14, 6, 6. ἐν δὲ τῷ τεμένει τραφεῖς Ἐριχθόνιος ὑπ' αὐτῆς Ἀθηνᾶς ... τὸ ἐν ἀκροπόλει ξοάνον τῆς Ἀθηνᾶς ἰδρυσάτο.⁴

¹ For those of priestesses and Errephori, see below.

² See p. 354 for discussion.

³ Cf. Eustath. II. A, 197, p. 83: Οἰοεὶ ἀθήλη τις οὔσα, ὡς μὴ θηλήσασα. Ὡδινε μὲν γάρ, φασιν, ἡ κεφαλὴ τοῦ Διὸς. One old commentator thought the ξοάνον had but one breast.

⁴ Quoted above, No. 3, p. 357.

8. Paus. I, 26, 6. .. τὸ δὲ ἀγιάτατον ἐν κοινῷ πολλοῖς πρότερον νομισθὲν ἔτεσιν ἢ συνήλθον ἀπὸ τῶν δῆμων ἐστὶν Ἀθηνᾶς ἄγαλμα ἐν τῇ νῦν ἀκροπόλει τότε δὲ ὀνομαζομένη πόλει. φήμη δὲ ἐς αὐτὸ ἔχει πεσεῖν ἐκ τοῦ οὐρανοῦ. καὶ τοῦτο μὲν οὐκ ἐπέξευμι, εἴτε οὕτως εἴτε ἄλλως ἔχει.

9. Aristoph. *Birds*, 826 ff. XO. λιπαρὸν τὸ χρῆμα τῆς πόλεως. τίς δαὶ θεὸς πολιοῦχος ἔσται; τῷ ξανοῦμεν τὸν πέπλον; EY. τί δ' οὐκ Ἀθηναίαν ἐῷμεν πολιάδα;

10. Schol. Ar. *Birds*, 827. τῇ Ἀθηνᾷ Πολιάδι οὕση πέπλος ἐγίνετο παμποίκιλος ὃν ἀνέφερον ἐν τῇ πομπῇ τῶν Παναθηναίων.

11. Zenob. I, 56 (= Diog. I, 26; Apostol. I, 99; Arsen. II, 56; cf. Athen. II, 30, 48 B). Ἀκεσείως καὶ Ἑλικῶνος ἔργα· ἐπὶ τῶν θαύματος ἀξίων. οὗτοι γὰρ πρῶτοι τὸν τῆς Πολιάδος Ἀθηνᾶς πέπλον ἐδημιούργησαν.

12. Eustath. *Od.* A 634, p. 1704, 37 ff. Γοργόνος δὲ παράγωγον κτητικῷ τύπῳ καὶ τὸ γοργόνειον, εἰδωλὸν τι αὐτὸ Γοργόνος ἀνακείμενον Ἀθηνᾷ Πολιάδι, οὗ χρήσις ἐν τῷ τῆς θεοῦ τὸ γοργόνειον ἐκ τῆς ἀκροπόλεως ὑφελόμενος.

13. Plut. *Themist.* 10, 4. καταβαινόντων γὰρ εἰς Πειραιᾶ τῶν Ἀθηναίων φρεσὶν ἀπολίσσθαι τὸ Γοργόνειον ἀπὸ τῆς θεοῦ τοῦ ἀγάλματος· τὸν οὖν Θεμιστοκλέα προσποιούμενον ζητεῖν καὶ διερευνώμενον ἅπαντα χρημάτων ἀνευρίσκειν πλῆθος ἐν ταῖς ἀποσκευαῖς ἀποκεκρυμμένον, ὧν εἰς μέσον κομισθέντων εὐπορήσαι τοὺς ἐμβαίνοντας εἰς τὰς ναῦς ἐφοδίων.

β. *The lamp.*

14. Strabo, IX, 16, p. 396. ... ὁ τε ἀρχαῖος νεὸς τῆς Πολιάδος, ἐν ᾧ ὁ ἄσβεστος λύχνος¹ ...

15. Paus. I, 26, 6 and 7. Λύχνον δὲ τῇ θεῷ χρυσοῦν Καλλιμάχος ἐποίησεν. ἐμπλήσαντες δὲ ἐλαίου τὸν λύχνον τὴν αὐτὴν τοῦ μέλλοντος ἔτους ἀναμένουσιν ἡμέραν· ἐλαίου δὲ ἐκείνου τὸν μεταξὺ ἐπαρκεῖ χρόνον τῷ λύχνῳ κατὰ τὰ αὐτὰ ἐν ἡμέρᾳ καὶ νυκτὶ φαίνονται. καὶ οἱ λίνου Καρπασίου θρυαλλὶς ἔνεστιν, ὃ δὴ πυρὶ λίνων μόνον οὐκ ἔστιν ἀλώσιμον. φοῖνιξ δὲ ὑπὲρ τοῦ λύχνου χαλκοῦς ἀνίκων ἐς τὸν ὄροφον ἀνασπᾷ τὴν ἀτμίδα.

16. Plut. *Numa*, 9, 5 and 6. ἐπεὶ τοι τῆς Ἑλλάδος ὅπου πῦρ ἄσβεστον ἔστιν, ὡς Πυθοὶ καὶ Ἀθήνησιν, οὐ παρθένοι, γυναῖκες δὲ πεπαυμέναι γάμων ἔχουσι τὴν ἐπιμέλειαν. ἐὰν δὲ ὑπὸ τύχης τινὸς ἐκλίπη, καθάπερ Ἀθήνησι μὲν ἐπὶ τῆς Ἀριστίωνος λέγεται τυραννίδος ἀποσβεσθῆναι τὸν ἱερὸν λύχνον, ... οὐ φασι δεῖν ἀπὸ ἐτέρου πυρὸς ἐναύεσθαι, καινὸν δὲ ποιεῖν καὶ νέον, ἀνάπτοντας ἀπὸ τοῦ ἡλίου φλόγα καθαρὰν καὶ ἀμύαντον.

17. Plut. *Sulla*, 13, 3. (Ἀριστίων) αὐτὸς ἐνδελεχῶς πότοις μεθημερινοῖς καὶ κώμοις χρώμενος καὶ πυρριχίζων καὶ γελωτοποιῶν πρὸς τοὺς πολεμίους τὸν μὲν ἱερὸν τῆς θεοῦ λύχνον ἀπεσβεγκότα διὰ σπάνιν ἐλαίου περιείδε.

18. Schol. V, Hom. *Od.* τ 34. .. καὶ οἰκείως διὰ τὸν ἄσβεστον Ἀθήνησι λύχνον.

γ. *Image of Hermes, and various ἀναθήματα*

19. Paus. I, 27, 1. κείται δὲ ἐν τῷ ναῷ τῆς Πολιάδος Ἑρμῆς ξύλον, Κέκροπος εἶναι λεγόμενον ἀνάθημα, ὑπὸ κλάδων μυρσίνης οὐ σύνοπτον. ἀναθήματα

¹ Quoted in full above, pp. 349 and 357.

δὲ ὅποσα ἄξια λόγον, τῶν μὲν ἀρχαίων δίφρος ὀκλαδίας ἐστὶ Δαιδάλου ποίημα, λάφυρα δὲ ἀπὸ Μήδων Μασιστίου θώραξ, ὃς εἶχεν ἐν Πλαταιαῖς τὴν ἡγεμονίαν τῆς ἵππου, καὶ ἀκινάκης Μαρδονίου λεγόμενος εἶναι.

20. Lucian, *Fisherman*, 47, p. 614. καὶ μάλα, ἥνπερ ἡ ἱερίά μοι ἰθελήσῃ πρὸς ὀλίγον χρῆσται τὴν ὀρμὴν ἐκείνην καὶ τὸ ἀγκιστρον, ὅπερ ὁ ἀλιεὺς ἀνέθηκεν ὁ ἐκ Πειραιῶς.

21. *C.I.A.* II, 649, 13. ἔκπωμα ἀργυ[ροῦν] | . . . , τοῦτο Ἀθην[αῖ]ο[ι] | ἀ[νέθε] | [σαν Πο]λυάδῃ. Date, perhaps before 398-97 B.C.

22. *C.I.A.* II, 678, A. II, 11. ὑδρίαὶ ἀργυραῖ [Ἀθηνᾶς Π]ολ[ι]ά[δ]ος. 376-66 B.C.

23. *C.I.A.* II, 699, col. II, 36. [αὖ]ται [καὶ] καὶ Ἀθηνᾶς Πο[λυ]ά[δ]ος. (? 353 B.C.)

24. *C.I.A.* II, 724 B, 8 f. [. . . πύ]αξ ἀργυροῦ[ς], ἐ[φ'] ᾧ ἐπιγέγρα[πτα]ι ἱερὸς Ἀθηνᾶς Π[ολι]άδος . . . 12 f. χερνιβεῖον ἀργυροῦν ἐφ' ᾧ ἐπιγέγραπται ἱερὸν Ἀθηνᾶς Πολ[ι]άδος.

25. *C.I.A.* II, 737 A, col. II, 7-12. ῥντὸν χρυσοῦν . . . ἀνέ[θε]θηκεν βασι- λ[έως] Ἀλεξάνδρου γυνή [Ρω]ξ[άνη] Ἀθηνᾶ [Πολυ]άδῃ στα[θμὸν] — πε[ρὶ] ρι- [τρα]χήλια [χρυσᾶ] . . . ἀν[έ]θηκεν βασ[ιλέως] Ἀλεξάνδρου γυν[ὴ] [Ρω]ξ[άνη] Ἀθηνᾶ [Πολυ]άδῃ στα[θμὸν]. . . Several mentions of Athena without an epithet. 327-311 B.C.

26. *C.I.A.* II, 735, 17 ff. [φιάλη ἀργυρᾶ, ἐφ'] εἰ ἐπιγέγραπ[ται] Ἀθηνᾶ Πολι[άδῃ] Φρυγίσκοι[ς] . . . ἀνέθ[η]κε ἑτέρα φιά[λη ἀργυρᾶ, ἐφ'] εἰ ἐπιγέ- γραπται | [ἱερὰ Ἀθηνᾶς Πολι]άδος, ἀνέθ[η]κε[]ε . . . σ[τ]ράτη.¹

27. *C.I.A.* IV, 2, 109 b, 33 ff. ἐπειδὴ δὲ τοὺς στεφάνους ἀνατιθεῖσι τῇ Ἀθηνᾷ τῇ Πολυάδῃ, | τοὺς ἀθλοθέτας εἰς τὸν νεὼ ἀνατιθεῖναι τοὺς στεφάνους ἐπιγράψαντας. Σπάρτοκος | καὶ Παιρισάδης Δεύκωνος παῖδες ἀνέθεσαν τῇ Ἀθηνᾷ στεφανοθέντες ὑπὸ τοῦ δήμου τοῦ Ἀθηνα[ῖ]ων. 347-46 B.C.

28. *C.I.G.* 2155, 12 ff. χειροτονήσας δὲ τὸν δῆμον ἡδὴ πρὸς β[ε]λ[ε]ν . . . ἐκ Μυρναίων ἀπ[άντων], οἵτινες ἀφικόμενοι εἰς Ἀθήνας καὶ [δ]ε[ξ]ίζαντες τὰ ἐντε- ταλμένα αὐτοῖς | θύσουσι [Πολυ]άδῃ Ἀθ[ηνᾷ], καὶ καλλιεργήσαντες εὐχαριστή- σουσι περὶ τῆς βοηθ[ε]ίας τε καὶ σωτηρίας καὶ τῆς τῶν φιλ[ό]των κομίδος τῆς γεγεννημένης τοῖς ἐμ[οί] Μυρνή [Ἀθηναί]οις. ἀναθέντες δὲ καὶ [τὸν στέφανον τῇ θεῷ καὶ τὸ ἀνάθημα, καὶ τ]ὰς ἐπιγραφ[ὰς] ὑ[π'] αὐτὸ ὑπ[ο]ογράφαντες, κτλ. Decree of Myrine in Lemnos, about 166 B.C.

29. *C.I.A.* IV, 2, 477 d, 19 ff. [δοκεῖ τῇ βουλῇ, ἐπιεχωρησθαι μὲν ἀνα- θεῖναι τὴν φιάλην ἣν κατεσκευάκασιν αἱ παρθέ[ν]οι τῇ Ἀθηνᾷ] . . .²

δ. Grave of Erichthonius, serpent, olive.³

30. Clem. Alex. *Protrep.* III, 45, p. 13, Sylb. τί δὲ Ἐριχθόνιος; οὐχὶ ἐν τῷ νεῷ τῆς Πολυάδος κεκήμεναι;⁴

¹ See also p. 350, note 6.

² See No. 17, p. 358.

³ The olive is brought in here as belonging to Athena Polias, though not in her temple.

⁴ = No. 5, under § I, p. 357.

31. Apollod. III, 14, 7. Ἐρεχθονίου δὲ ἀποθανόντος καὶ ταφέντος ἐν τῷ τεμένει τῆς Ἀθηνᾶς.¹

32. Plut. Demos. 26. ὃ δέσποινα Πολιάς, τί δὴ τρισὶ τοῖς χαλεπωτάτοις χαιρείς θηρίοις, γλανκὶ καὶ δράκοντι καὶ δῆμῳ;

33. Eustathius, *Od.* α 357, p. 1423, 8. οἱ φασιν, ὡς ἐκεῖθεν, καὶ οἰκουρὸς δράκων, φύλαξ τῆς Πολιάδος, ἤγουν ἐν τῷ νεῷ τῆς Πολιάδος διαιτώμενος.

34. Schol. Aristoph. *Lysist.* 758. τὸν ἱερὸν δράκοντα τῆς Ἀθηνᾶς, τὸν φύλακα τοῦ ναοῦ.

35. Herod. VIII, 41. Λέγουσι Ἀθηναῖοι ὅφιν μέγαν φύλακα τῆς ἀκροπόλιος ἐνδαιτᾶσθαι ἐν τῷ ἱερῷ· λέγουσι τε ταῦτα καὶ δὴ ὡς ἐόντι ἐπιμήνῃ ἐπιτελέουσι προτιθέντες· τὰ δ' ἐπιμήνῃ μελιτόεσσα ἔστι, αὕτη δ' ἡ μελιτόεσσα ἐν τῷ πρόσθε αἰεὶ χρόνῳ ἀναισιμουμένη τότε ἦν ἄφαντος. σημηνάσης δὲ ταῦτα τῆς ἱεῖς μᾶλλον τι οἱ Ἀθηναῖοι καὶ προθυμότερον ἐξέλιπον τὴν πόλιν ὡς καὶ τῆς θεοῦ ἀπολελοιπυῖης τὴν ἀκρόπολιν.

36. Plut. *Themist.* 10, 1. σημεῖον μὲν λαμβάνων τὸ τοῦ δράκοντος, ὃς ἀφανὴς ἐκείναις ταῖς ἡμέραις ἐκ τοῦ σηκοῦ δοκεῖ γενέσθαι· καὶ τὰς καθ' ἡμέραν αὐτῷ προτιθεμένας ἀπαρχὰς εὐρίσκοντες ἀφανίστους οἱ ἱερεῖς ἐξηγγέλλον εἰς τοὺς πολλοὺς, τοῦ Θεμιστοκλέους λόγον διδόντος, ὡς ἀπολέλοιπε τὴν πόλιν ἡ θεὸς ὑψηγουμένη πρὸς τὴν θάλατταν αὐτοῖς.

37. Pessych. οἰκουρὸν ὅφιν· τὸν τῆς Πολιάδος φύλακα δράκοντα. καὶ οἱ μὲν ἔνα φασίν, οἱ δὲ δύο ἐν τῷ ἱερῷ τοῦ Ἐρεχθέως. τοῦτον δὲ φύλακα τῆς ἀκροπόλεως φασι, ὃ καὶ μελιτοῦτταν παρατίθεσθαι.

38. Phot. οἰκουρὸν ὅφιν· τὸν τῆς Πολιάδος φύλακα. καὶ Ἡρόδοτος (μὲν ἔνα φασίν ἐν τῷ ἱερῷ, *suppl.* Creuzer), Φύλαρχος δὲ αὐτοῦ διό.

39. Philostr. *Imag.* II, 17. τοῦτο γὰρ λέγεται τὸ θηρίον εὖνουν τε εἶναι τῷ χρυσῷ ... καὶ ὁ δράκων δὲ ὁ τῆς Ἀθηνᾶς ὅ ἐτι καὶ νῦν ἐν ἀκροπόλει οἰκῶν δοκεῖ μοι τὸν Ἀθηναίων ἀσπάσασθαι δῆμον ἐπὶ τῷ χρυσῷ, ὃν ἐκεῖνοι τέττιγας ταῖς κεφαλαῖς ἐποιοῦντο.²

40. Philoch. *fr.* 146. .. κύων εἰς τὸν τῆς Πολιάδος νεῶν εἰσελθοῦσα καὶ δύσα εἰς τὸ Πανδρόσιον, ἐπὶ τὸν βομὸν ἀναβάσα τοῦ Ἐρκείου Διὸς, τὸν ὑπὸ τῇ ἐλαίᾳ, κατέκειτο.³

41. Herod. VIII, 55. ἔστι ἐν τῇ ἀκροπόλει ταύτῃ Ἐρεχθέος τοῦ γηγενίος λεγομένου εἶναι νηὸς, ἐν τῷ ἐλαίῳ τε καὶ θάλασσά ἐν.

The scholiast on Demosthenes XXII, 13 mentions three images of Athena on the Acropolis in different places. One is that made in the beginning from an olive tree, and called by the name of Athena Polias. Plutarch also states that it was of

¹ = No. 4, under § I, p. 357.

² I have not inserted all passages relating to the serpent, but those which give some statement as to his dwelling place, or contain the name Πολιάς. For a more complete citation, see Jahn, *Paus. Descr. Arcis Athen.* p. 27.

³ More fully quoted above, No. 11, p. 358. For more passages about the olive, see Jahn, *op. cit.* pp. 27 f.

wood, set up by the autochthones, and preserved to his day by the Athenians. Philostratus testifies to its being one of the most ancient statues among the Greeks, and Athenagoras classes it with the famous Artemis of Ephesus, while Tertullian compares it and the Rarian Ceres to a rough stock. The testimony as to its dedicator varies, as is not remarkable considering its hoary antiquity. Two autochthones are named, Cecrops by Eusebius, Erichthonius by the compiler of the handbook which goes under the name of Apollodorus. When Pausanias visited the Acropolis, he seems to have seen this image, which he mentions as follows, though it is a matter for much regret that he did not state more exactly where it was kept: "Now the image of Athena, which was regarded most holy many years before they came together from the demes, is the one in what is now called the Acropolis, but used to be called the πόλις. A report regarding it has it that it fell from heaven," the truth or falsity of which report he declines to discuss. It was for this rude ξόανον that the peplos was made, first by Aceseus and Helicon, later under the superintendence of the Errephori by the ἐργαστῖναι.¹ The Praxiërgidae had charge of the clothing of the image, and removed the peplos at the Plynteria. It would be far beyond the limits of this paper to enter more fully into the interesting subject of the peplos and its makers, but certain additional facts may be stated when we treat briefly in § III of the personnel of the temple.

Another object belonging to this image, and seemingly worn by it, is the Gorgoneum, whose pretended loss, when the Athenians were retiring to Salamis in 480, gave Themistocles opportunity to discover means for the support of the fleet.

Strabo gives as the distinguishing feature of the old temple of Athena Polias the ever burning lamp, which Pausanias goes on to describe immediately after mention of the image in the passage just quoted. Hence we may reasonably regard them

¹ Dr. Dörpfeld believes that later the peplos which was carried as a sail on the Panathenaic ship was made for the Parthenus image, and may have been woven in the west chamber of the Parthenon.

as standing together, and in fact in the old temple of the Polias.¹ This lamp was made for the goddess by Callimachus, had a wick of Carpasian flax, was filled but once a year, and was provided with some device, which Pausanias calls a *φοῖνξ*, to draw the smoke up through the roof. This *φοῖνξ* was probably a metal chimney made in the shape of a palm-tree, the stem being hollow and serving as a flue.² The lamp was tended, not by virgins, as the vestals at Rome, but by old women, as at Delphi, evidently the priestesses; if by any chance it was extinguished, as in the tyranny of Aristion, — who lived in wanton luxury himself while he impiously allowed the lamp to be quenched for lack of oil, — it must not be relighted from any other fire, but only with pure and undefiled flame procured from the sun in a way which Plutarch describes.

If Pausanias does not exactly locate the image and the lamp, the case is different when he comes to speak of the contents of the Polias temple at the beginning of chapter XXVII. Among *ἀγαθήματα* worthy of special mention he cites a wooden Hermes given by Cecrops, which was kept concealed by myrtle boughs; a *δίφρος ὀκλαδίας*, the work of Daedalus; the breastplate of Masistius, and the scimitar of Mardonius. An interesting offering is the fish-line and hook dedicated by the fisherman from Piraeus, which Parrhesiades borrows from the priestess in Lucian's dialogue to catch the philosophers, using as bait a dried fig and a piece of gold.

Other objects mentioned specifically in inscriptions as belonging to Athena Polias³ are a silver drinking-cup (21), silver water-pots (22), new water-pots (? 23), a silver platter with the inscription *ἱερὸν Ἀθηνᾶς Πολιάδος* (24), a similarly inscribed silver hand-basin (24), a gold drinking-horn (*ρνυτόν*) and gold necklaces dedicated by Roxane, wife of Alexander

¹ For further discussion of this question, see below, pp. 392 f.

² Dr. Dörpfeld has the idea that this *φοῖνξ* was a reservoir for the oil.

³ It is not certain that these were in the shrine; they may have been kept in the Opisthodomus. The numbers in parentheses are those of the passages cited under this section.

the Great (25), and a silver *phiale*, also marked as belonging to the goddess under this surname (26), and dedicated by one Phryniscus.

In 347 B.C. Spartocus and Paerisades, sons of Leucon, a king on the Bosphorus, were crowned by the people of the Athenians; and these crowns, suitably inscribed, were dedicated by the ἀθλοθέται in the temple of Athena Polias.

The people of Myrine in Lemnos, about 166 B.C., sent an embassy to Athens to thank the Athenians for help, with instructions to sacrifice to Athena Polias, and to dedicate to her a crown and an inscribed *anathema*.

A third case, which we may perhaps regard as typical, is the offering of a *phiale* worth one hundred drachmas by the ἐργαστίται as a memorial of their service to the goddess.

The grave of Erichthonius has been referred to above,¹ Clement of Alexandria stating that it was in the temple; but Apollodorus doubtless is more correct, when he places it in the temenos.

The testimony regarding the sacred serpent is confusing and unsatisfactory. Besides the well-known story told by Herodotus and Plutarch, we have many lesser notices of this 'guardian of the Polias,' as Eustathius, Hesychius, and Photius call it. The scholiast on the *Lysistrata* names it the 'guardian of the temple,' and others² the 'guardian of the Acropolis.' Its dwelling is stated by Herodotus to be ἐν τῷ ἱρῷ, by which he seems to mean the Hecatompedon,³ and by Eustathius in the temple of the Polias, while Hesychius reports a tradition that there were two in the Erechtheum. The authority for this seems to be Phylarchus, according to Photius.

The sacred olive was not in the temple, but in the Pandroseum. Herodotus puts it in the Erechtheum; that is, the old temple of Erechtheus, in which it may have stood in a roofless chamber or enclosure.

¹ On p. 359.

² Herodotus and Hesychius.

³ Plutarch, *Them.* 10, speaks of the σηκός.

III. Personnel of the temple; cult; associations with other divinities.

a. *The priestess.*

1. Plut. *Numa*, 9, 5. ἐπεί τοι τῆς Ἑλλάδος ὅπου πῦρ ἄσβεστον ἔστιν, ὡς Πιθοὶ καὶ Ἀθήνησιν, οὐ παρθένοι, γυναῖκες δὲ πεπανμέναι γάμων ἔχουσι τὴν ἐπιμέλειαν.¹

2. Aeschines, II, 147. . . εἶναι δ' ἐκ φρατρίας τὸ γένος, ἣ τῶν αὐτῶν βωμῶν Ἑτεοβουτάδαις μετέχει, ὅθεν ἡ τῆς Ἀθηνᾶς τῆς Πολιάδος ἐστὶν ἱέρεια.

3. Schol. Aesch. II, 147. Ἑτεοβουτάδαις] Ἑτεοβουτάδαι οἱ Βούτου τοῦ ἱερέως ἀπόγονοι, γένος λαμπρὸν παρ' Ἀθηναίους. τὸ δὲ ἐτεὸν τὸ ἀληθὲς δηλοῖ. B. τῆς Πολιάδος] τῆς πολιούχου, τουτέστι τῆς τὴν πόλιν φυλαττούσης καὶ συνεχοῦσης. B. εἶχε δὲ τὰ γένη ἰδίου βωμοῦς ἐν ταῖς οἰκίαις αὐτῶν. Πολιάδος δὲ οἷον Πολιούχου καὶ συνεχοῦσης καὶ σωζούσης τὴν πόλιν. Βούτης ἀπ' Ἐρεχθέως τὸ γένος ἔχει, καὶ ἀπ' αὐτοῦ καλεῖται τι Ἀθήνησι γένος Ἑτεοβουτάδαι, οἱ τῷ ὄντι ἀπὸ τοῦ Βούτου. οὗτοι προΐστανται τοῦ ἱεροῦ τῆς ἐν Ἀκροπόλει Ἀθηνᾶς τῆς Πολιάδος. οὐ πᾶσαι δὲ φαρτρίαι τῶν αὐτῶν μετέχουσιν, ἀλλ' εἰκεν Αἰσχίνης ἀπὸ τοιαύτης αὐτῶν δεικνύναι, ἣ οὕτως ἐστὶν εἰγε- νῆς, ὥστε ταῖς Ἑτεοβουτάδαις κοινωνεῖν τῶν ἱερῶν τῶν τῆς Πολιάδος . . . f.

4. Westermann, *Biograph. Graeci*, p. 267; VI, Aeschines, 2. αὐτὸς δ' ὁ Αἰσχίνης περὶ τοῦ γένους αὐτοῦ ἐν τῷ παραπρεσβείας φησὶν ὡς ὁ πατὴρ αὐτοῦ Ἀτρώμητος φαρτρία μὲν ἦν καὶ γένους τῶν Ἑτεοβουτάδων, ὅθεν ἡ τῆς Ἀθηνᾶς τῆς Πολιάδος ἐστὶν ἱέρεια.

5. *C.I.A.* II, 1386.

Παλλὰς Ἐρεχθεῖδαν ἀρχαγ[έτι, σὸ]ν κατὰ ναὸν
 ἄδε τοι ἰδρύθη Φιλτέρα² [ἱροπόλ]ος,
 Βουταδέων ἐτίμων ἐξ αἰ[ματος], ἄς γενέτωρ μὲν
 τάγος ἔφν στρατιάς πεντάκι Πανσίμαχος,
 τοὶ πρόγονοι δ' ἀνθῆσαν ἐν Αἰγείδαισι Λυκοῦργος
 χῶ χθονὶ τιμάεις Ἀτθίδι Διογένης,
 ὦν τῷ μὲ[ν] ῥήτωρ λόγος ἄνδανεν, οὐ δὲ δι' ἔργα
 εἶδρακεν ἀρχαίαν πατρίς ἐλευθερίαν.
 [Εὐχ]ε[ι]ρ καὶ Εὐβουλίδης Κρωπίδαι ἐποίησαν.

6. *C.I.A.* III, 29, 10. τὴν τῆς Πολιάδ[ος ἱέρειαν? . . *Ibid.* 16. . . γὰρ ἐν Βου[τάδαις?].

7. *Etymol. Mng.* Ἑτεοβουτάδαι (386, 3) . . ἐκ δὲ τούτου (τοῦ γένους) καθίστανται ἱερεῖαι τῆς Πολιάδος.

8. Harpocrat. Ἑτεοβουτάδαι . . ἐκ δὲ τούτων καθίστατο ἡ ἱέρεια τῆς Πολιάδος Ἀθηνᾶς, καθά φησι Δράκων περὶ γενῶν.

¹ Quoted more fully on p. 370, No. 16.

² Probably for Φιλοτέρα; see *C.I.A.* II, 1385 (No. 39, below), and possibly *C.I.A.* II, 1379 (No. 34). The name is given as Φιλ(τέρα) in *C.I.A.* II, 1411, 4.

9. Phot. Ἐρεοβουτίδαι . . ἐκ δὲ τούτων καθίστατο ἡ ἱερεία τῆς Πολιάδος.¹ . .

10. [Plut.] Vit. X. Oratt. 843 b.² Descendants of Lycurgus. . . Μῆδεις, οὗς τὴν ἱεροσύνην Ποσειδῶνος Ἐρεχθέως εἶχε, καὶ Φιλίππη, ἣτις ἱεράσατο τῆς Ἀθηνῶς ὕστερον.

11. C.I.A. III, 872 (Basis found west of Erechtheum). [Ἴ]οννίαν Λεπέ-
δαν, | Σειλανοῦ Τορκου[ά]τον θυγατέρα, ἱε[ρ]εα | Ἀθηνῶς Πολιάδος |
Ἰουνία Μ[εγίστη, Ζ]ήνωνος Σ[ουνιέ]ως | [θυγάτηρ].

12. Phot. Καλλυντήρια καὶ πλυντήρια· ἐορτῶν ὀνόματα· γίνονται μὲν αὐταὶ Θαργηλιῶνος μηνὸς, ἐννάτῃ μὲν ἐπὶ δέκα καλλυντήρια· δευτέρα δὲ φθίνοντος τὰ πλυντήρια· τὰ μὲν πλυντήρια φησὶ διὰ τὸν θάνατον τῆς Ἀγραύλου ἐντὸς ἐνιαυτοῦ μὴ πλυνθῆναι ἐσθῆτας· εἴθ' οὕτω πλυνθείσας τὴν ὀνομασίαν λαβεῖν ταύτην· τὰ δὲ καλλυντήρια, ὅτι πρώτη δοκεῖ ἡ Ἀγραυλος γενομένη ἱερεία τοῖς θεοῖς κοσμήσαι· διὸ καὶ καλλυντήρια αὐτῇ ἀπέδειξαν. καὶ γὰρ τὸ κοσμεῖν καὶ λαμπρύνειν ἐστίν.

13. Plut. de vitioso pud. 14, 534 c. Λυσιμάχῃ δὲ Ἀθηνῆσιν, ἡ τῆς Πολιάδος ἱερεία, τῶν τὰ ἱερά προσαγαγόντων ὀρεωκόμων ἐγχείει κελυνόντων, Ἄλλ' ὁκνῶ, εἶπε, μὴ καὶ τοῖτο πάτριον γένηται.

14. Pliny, Nat. Hist. XXXIV, 76. Demetrius Lysimachen quae sacerdos Minervae fuit LXIII annis.

15. Paus. I, 27, 4. πρὸς δὲ τῷ ναῷ τῆς Ἀθηνῶς ἐστὶ μὲν εὐήρις πρεσβύτις, ὅσον τε πῆχους μάλιστα, φασὲν δὲ διάκονος εἶναι Λυσιμάχῃ.

16. C.I.A. IV, 2, 407 g. 5 ff. (in crown on votive tablet). ἡ βουλὴ | ὁ δῆμος | τὴν ἱερέ[αν] | τῆς Ἀθηνᾶ[ς] τῆς Πολιά[δος] | Πεντητηρι[δα].³

17. C.I.A. II, 1392 b (Part III, p. 350). [Ἱ]ερίαν Ἀθ[η]νῶς Πολιάδος Χρυσίδα | [Νικῆ]τον Περγασθῆν θυγατέρα | [. . . κ]αὶ Νικῆτης καὶ Φιλύλλα | . . . Εὐπυρίδου τὴν ἐαυτῶν | [ἀδελφὴν Ἀθ]ηνᾶ Πολιάδι. Under this number also a fragment with ΑΘΗΝ in line 2, and ΑΔΟΞ in line 3, i.e. Ἀθηνᾶς Πολιάδος.

18. C.I.A. III, 887 (Base of Hymettus marble found near Erechtheum), 3 ff. . . θυγατέρα Ν[α]υσιστράτην ἐ[ρρηγο]ρήσασαν | Ἀθηνᾶ Πολιάδι καὶ Πανδρόσ[φ] ἀνέθ[η]καν ἐ[πὶ] ἱερῆς Καλλιστ[οῦς?]. About 30 B.C.

19. C.I.A. III, 63, 3 f. ἐπὶ ἱερείας Ἀθηνῶς | Πολιάδος Μεγίστης τῆς Ἀσκληπιδίου Ἀλαιῶς θυγατρὸς. After 27 B.C.

20. C.I.A. III, 174 a (Base). Ἀθηνᾶ Πολιάδ[ε] | ἐπὶ ἱερείας Ἀλεξά[ν] | -
δρας τῆς Λέοντο[ς] | ἐκ Χολλειδῶν.

21. C.I.A. III, 836 (Base between Propylaea and Parthenon). [Ἱ]ερίαν Ἀθηνῶς Πολιάδος | [Στρα]τονίκη Νικάνδρου. . .

22. C.I.A. III, 916 (Base). Ἡ βουλὴ κα[ὶ] ὁ δῆμος | Τερτίαν Λευκίου | [θ]υγατέρα, ἐρρηγορήσα[σαν] | Ἀθ[η]νᾶ Πολιάδι. | Ἐπὶ ἱερείας Στρατοκλέας. Below in crown, Ἡ βουλὴ | [καὶ ὁ δῆμος] ἐρρη[φ]ο[ρ]ή[σ]α[σαν].

¹ See place for full passage, also the same, s.v. Ἐρεοβουτάδαι.

² See also *ibid.* 841 b, 843 c.

³ Mentioned also in C.I.A. II, 1379, 9 (No. 34, below), and C.I.A. II, 1380, 6 (No. 35).

23. *C.I.A.* III, 921. Ἡ βουλὴ | ὁ δῆμος | κληφ' ῥήσαν | Ἀσκληπείῳ.
— Ἐπὶ ἰ[ερείας] | Ἀμεινοκλείας τῆς Φιλ[.... θυγατρὸς].

24. *C.I.A.* III, 926. Ἰούλιος Ὀπτα[τος] | τὴν ἰαντοῦ θυγα[τέρα] | Ἰου]-
λίαν Ῥουφίαν Ἰλιθνία | χαριστήριον | [ἐπὶ] ἱερίας Ἰσιδώρας τ[ῆς ...].

25. *C.I.A.* II, 374, 9 ff. ἐπειδὴ δὲ [ῆ] ἱέρει[α] τῆς Πολιάδος ἐπεμελήθη
καλ[ῶς] .. *Ibid.* 20 l. .. [ἐπαίνεσαι] | τὴν ἱέρειαν [τῆς] Ἀθηνᾶς τῆς [Πο]-
λιάδος ...

26. *C.I.A.* III, 5, 13 ff. .. ἐπειδὴ καὶ ὁ φαίδντης τοῖν Θε[οῖν] ἀγγέλ-
λει κ[ατ']ὰ τὰ πάτρια τῇ ἱερείᾳ τῆς Ἀθηνᾶς ὡς | [ῆκει τὰ] ἱερά κ[αὶ] ἡ παρα-
πέμπουσα στρατιά.

26 *bis*. Ἐφῆμ. Ἀρχ. 1895, p. 100, no. 23. Ἱέρειαν Πολιάδος Ἀθηνᾶς, κτλ.
Inscription at Eleusis.

27. Harpocrat. Σκίρον· Λυκοῦργος ἐν τῷ περὶ τῆς ἱερείας. Σκίρα ἑορτὴ
παρ' Ἀθηναίους, ἀφ' ἧς καὶ ὁ μὴν Σκιροφορίων. φασὶ δὲ οἱ γράψαντες περὶ
τε μηνῶν καὶ ἑορτῶν τῶν Ἀθηναίων, ὧν ἔστι καὶ Λυσισμαχίδης, ὡς τὸ σκίρον
σκιαδίων ἔστι μέγα, ὃφ' ὃ φερομένῳ ἐξ ἀκροπόλεως εἰς τινα τόπον καλούμενον
Σκίρον πορεύονται ἢ τε τῆς Ἀθηνᾶς ἱερεία καὶ ὁ τοῦ Ποσειδῶνος ἱερεὺς καὶ
ὁ τοῦ Ἥλιου· κομίζουσι δὲ τοῦτο Ἑτεοβοντάδαι ...

28. Phot. Σκίρον· Σκίρὰ ἑορτὴ παρὰ Ἀθηναίους, ἀφ' ἧς καὶ ὁ μὴν Σκιρο-
φορίων· φασὶ δὲ οἱ γράψαντες περὶ τε μηνῶν καὶ ἑορτῶν τῶν Ἀθηνῆσιν, ὡς
τὸ Σκίρον σκιάδιον ἔστιν· μεθ' οὗ φερομένου ἐξ ἀκροπόλεως εἰς τινα τόπον
καλούμενον Σκίρον πορεύονται ἢ τε τῆς Ἀθηνᾶς ἱερεία καὶ ὁ τοῦ Ποσειδῶνος
ἱερεὺς καὶ ὁ τοῦ Ἥλιου· κομίζουσι δὲ τοῦτο Ἑτεοβοντάδαι.¹

29. Schol. Aristoph. *Eccles.* 18. Σκίροις· Σκίρα ἑορτὴ ἔστι τῆς Σκιράδος
Ἀθηνᾶς, Σκιροφορίωνος ἱβ'. οἱ δὲ Δήμητρος καὶ Κόρης. ἐν ᾗ ὁ ἱερεὺς τοῦ
Ἑρεχθέως φέρει σκιάδιον λευκόν, ὃ λέγεται σκίρον.²

30. Strabo, IX, 11, p. 394 end. Τινὲς δ' ἀπὸ τοῦ τὴν ἱέρειαν τῆς Πολιάδος
Ἀθηνᾶς χλωροῦ τυροῦ τοῦ μὲν ἐπιχωρίον μὴ ἀπτεσθαι, ξενικὸν δὲ μόνον προσ-
φέρεισθαι ...

31. Eustath. *Od.* ξ 81, p. 1752, 23 ff. καὶ τὴν ἱέρειαν δὲ φασὶ τῆς Ἀθηνᾶς
ἔθος ἦν οὐ θίνειν ἀμνὴν. ἐνθα ὅρα τὸ ἀμνὴν, ἧς ἀρσενικὸν ὁ ἀμνός. τῇ δ'
αὐτῇ οὐδὲ τυροῦ ἐξῆν γείεσθαι.

β. *Errephori, Ergastinae, Praxieryidae.*

32. Paus. I, 27, 3. παρθένοι δύο τοῦ ναοῦ τῆς Πολιάδος οἰκοῦσιν οὐ πόρρω,
καλοῦσι δὲ Ἀθηναῖοι σφᾶς ἀρρηφόρους.³ αὗται χρόνον μὲν τινα διαίταν ἔχουσι
παρὰ τῇ θεῷ, παραγενομένης δὲ τῆς ἑορτῆς δρῶσιν ἐν νυκτὶ τοιάδε. ἀναθεῖσαι
σφισιν ἐπὶ τὰς κεφαλὰς ἃ ἡ τῆς Ἀθηνᾶς ἱερεία δίδωσι φέρειν, οὔτε ἡ διδοῦσα
ὅποιόν τι δίδωσιν εἰδύια, οὔτε ταῖς φερούσαις ἐπισταμέναις, — ἔστι δὲ περίβο-
λος ἐν τῇ πόλει τῆς καλουμένης ἐν Κήποις Ἀφροδίτης οὐ πόρρω, καὶ δὲ αὐτοῦ

¹ = Suidas, Σκίρον. See also Photius, Σκίρον, Σκιρός, Σκιροφορία; Hesychius, Σκιράς Ἀθηνᾶ.

² Cf. Schol. Aristoph. *Thesm.* 834.

³ Quoted to this point as No. 13, under § I, p. 358.

κάθοδος ὑπόγαμος αὐτομάτη· ταύτῃ κατὰσιν αἱ παρθένοι. κάτω μὲν δὴ τὰ φερόμενα λείπουσιν, λαβοῦσαι δὲ ἄλλο τι κομίζουσιν ἐγκεκαλυμμένον. καὶ τὰς μὲν ἀφίσιν ἦδη τὸ ἐντεῦθεν, ἑτέρας δὲ ἐς τὴν ἀκρόπολιν παρθέτους ἄγουσιν ἀντ' αὐτῶν.

33. *C.I.A.* II, 1391 (on a capital). Ἀθηνᾶ[ι Πελαϊάδι] | ὁ πάππος Ἰππό-
ν[ικος ...] | Ἀθην(οδώραν?) | Θεοδώρου Μαρα[θωνίων θυγατέρα | ἐ]βρήφο-
ρήσα[σαν ἀνέθηκεν].

34. *C.I.A.* II, 1379 (Base). [Ἀ]θηνᾶ[ν | Ἀπο]λ[λ]ών[ιος ... Ἀ]φι-
δναῖ[ος | τὴν θ]υγατέρα Ἀ[ν]θεμ[ίαν] | κ[αὶ] ὁ θεῖος Οὐλι[άδης | καὶ] ἡ
μήτηρ Φιλω[τέρα] | ἐ[βρή]φορήσασα[ν] | ἀνέθηκαν. | [Ἐπὶ] ἱερείας Πεντε-
τηρίδος | [Ἱερ]ο[κ]λέους Φλυνέ[ος] | Κ[α]λ[ικ]οσθ[ένης] Δ[ί]ης Ἀπολ[λ]ωνί-
δο[ν] | Φυλάσιος ἐ[π]ο[ί]ησαν.

35. *C.I.A.* II, 1380. [Ἀ]θηνᾶ[ν] | .. της Ἀντ... σιεύς τῇ[ν θυγατέρα] |
.. στην ἐρρ[ηφο]ρήσασαν | ἀνέθηκαν. | [Ἐπὶ Ἱερ]ε[ύ]ας Πεν[τε]τηρίδος |
[τῆς Ἱεροκλέ]ους [Φλυνέως].

36. *C.I.A.* II, 1381. [Ἀθ]ηνᾶ | [-σ]ιστράτην | [ὁ πατὴρ Ἰ]πποκλῆς |
[... Σ]υ[παλ]ήττιος | [καὶ ἡ μήτηρ .. ἐρρηφο]ρήσασαν ἀνέθηκαν].

37. *C.I.A.* II, 1383. [Ἀθ]ηνᾶ καὶ [Πα]νδρόσω | .. ος Διονυσικλείους
Τριμευέος | [τὴν] θυγατέρα Φίλαν ἀνέθηκεν | ἐρρηφορήσασαν. | Ἐπὶ ἱερείας
Θεοδότης Πολυόκτων Ἀμφιτροπῆθεν. | Καῖκοςθένης ἐπόησεν.

38. *C.I.A.* II, 1384. .. τὴν] θυγατέρα Φα[... ἐρρηφο]ρή[σασαν Ἀθηνᾶ
ἀνέθηκε].

39. *C.I.A.* II, 1385. Ἀθηνᾶ | Ἀγίας Νικάρχου Εὐών[υ]μεὺς τὴν θυγα-
τέρα | Ξενοστράτην ἐρρηφο[ρ]οῦσαν, καὶ ἡ μήτηρ Δημ[η]τρία Βούλωνος
Παιανιέ[ως] | θυγάτηρ καὶ οἱ ἀδελφοὶ Ἀ[ρ]κετος Ἐπικράτης Βούλων |
Ξενοφῶν ἀνέθηκαν. [Ἐπὶ ἱερείας Φ]ιλωτέρας ...].

40. *C.I.A.* II, 1390. Παναρίσταν Μαντίου Μαραθωνί[ου ὁ πατὴρ] | καὶ ἡ
μήτηρ Θεοδότῃ Δωσιθέου ἐ[γ] Μυρινοῦττης | θυγάτηρ καὶ οἱ ἀδελφοὶ Κλεομέ-
ν[ης καὶ ...] | [ἐ]ρρηφορήσασαν Ἀθηνᾶ Πολιά[δι καὶ Πανδρόσω] | ἀνέθηκαν.

41. *C.I.A.* II, 1392. [Ἀθ]ηνᾶ [Πλειστιά]ς(?) Αἰχμαῖον Κη[φισ]εῖς
τὴν θυγατέ[ρα] | Στρατονίκην ἐρρηφορήσασ[αν] | καὶ ἡ μήτηρ Πιθιάς Διο-
δώρου | Ἀμφιτροπῆθεν θυγάτηρ | καὶ οἱ ἀδελφοὶ | [Διό]δωρος καὶ Πλειστιάς
ἀνέθηκαν. | [Ἐπὶ ἱερεί]ας Στρατοκλείας τῆς | [... Φι]λαΐδου θυγατρός.

42. *C.I.A.* III, 918. Ἡ βουλὴ κ[αὶ] ὁ δῆμος | Ἀπολλοδώρου Ἀπολλο-
δώρου | Γαργηττίου θυγα[τέρα] | ἐ[ρρηφο]ρήσασαν Ἀθηνᾶ Πολ[υ]ιάδι].

43. *C.I.A.* IV, 2, 477 d, 11 ff. Μελιτεὺς ἐπεν· ἐπειδ[ὴ] πρόσοδον ποιησά-
μενοι πρὸς τὴν βουλὴν οἱ πατέρες τῶν παρθένων | τῶν ἡργασμένων τ[ῇ]
Ἀθ[ην]ᾶ [τὰ ἔρια εἰς τὸν πέπλον, κτλ.¹

44. *Plut. Alcib.* 34. ἥ γὰρ ἡμέρα κατέπλευσεν (ὁ Ἀλκιβιάδης), εἰδῶτο τὰ
Πλυντήρια² τῇ θεῷ. δρῶσι δὲ τὰ ὄργια Πραξιεργίδαι Θαρρηλιώνος ἔκτῃ

¹ See No. 17, p. 358, for more full citation.

² See Harpocration, s.v. Πλυντήρια; Hesychius, Καλλυντήρια, Πλυντήρια;
Etym. Mag. Ἡγητορία, Καλλυντήρια καὶ Πλυντήρια; Photius, Καλλυντήρια καὶ
Πλυντήρια (No. 12 on p. 377), Πλυντήρια; Pollux, VIII, 141, περισχινίσαι τὰ
ιερά; Suidas, Πλυντήρια.

φθίνοντος ἀπόρρητα, τόν τε κόσμον καθελόντες καὶ τὸ ἔδος κατακαλύφάντες· ὅθεν ἐν ταῖς μάλιστα τῶν ἀποφράδων τὴν ἡμέραν ταύτην ἀπρακτον Ἀθηναῖοι νομίζουσιν.

45. Hesych. Πραξιεργίδαι· οἱ τὸ ἔδος τὸ ἀρχαῖον τῆς Ἀθηνᾶς ἀμφιεννύντες.

γ. *The cult.*

46. *C.I.A.* I, 188, 5-7. ἀθλοθέταις παρεδ[ό]θη εἰς Παναθήναια τὰ μεγάλα, ... Ἀθηναίᾳ Πολιάδος [X].

47. *C.I.A.* II, 163 (Decree concerning the yearly celebration of the Panathenaea, passed in the administration of Lycurgus), 21 f. καὶ θύσαντες τῇ[ι] Ἀθηνᾷ τῇ Πολιάδι καὶ τῇ Ἀθηνᾷ τῇ Νίκῃ.

48. Schol. Aristoph. *Birds*, 827. τῇ Ἀθηνᾷ πολιάδι οὕτῃ πέπλος ἐγίνετο παμπούκιλος, ὃν ἀνέφερον ἐν τῇ πομπῇ τῶν Παναθηναίων.¹

49. Schol. Hom. *Od.* ξ 533. Ἐρεχθεὺς ὁ τῶν Ἀθηναίων βασιλεὺς ἴσχει θυγατέρα τοῦνομα Ὠρεῖθυνα κἀλλει διαπρεπεστάτην. κοσμήσας δὲ ταύτην ποτὲ πέμπει κανηφόρον θύουσταν εἰς τὴν ἀκρόπολιν τῇ πολιάδι Ἀθηνᾷ. ταύτης δὲ ὁ Βορέας ἀνεμος ἐρασθεὶς λαθὼν τοὺς βλέποντας καὶ φυλάσσοντας τὴν κόρην ἤρπασεν ... ἡ δὲ ἱστορία παρὰ Ἀκουσιλάω. H. V.

50. Herod. V, 82. οἱ δὲ Ἀθηναῖοι ἐπὶ τοῖσιδε δώσειν ἔφασαν ἐπ' ᾧ ἀπάξουσι (οἱ Ἐπιδαύριοι) ἔτεος ἐκάστου τῇ Ἀθηναίῃ τε τῇ πολιάδι ἱρὰ καὶ τῷ Ἐρεχθεῖ.

51. *C.I.A.* II, 57 b (Part I, p. 403). Ἐπὶ Μόλωνος ἀρχοντος. | Συμμαχία Ἀθηναίων καὶ Ἀρκάδων καὶ Ἀχαιῶν καὶ Ἡλείων καὶ Φλεασιῶν· ἔδοξεν τῇ βουλῇ καὶ τῷ δήμῳ· ... 6. εὐξασθαι μὲν τὸν κήρυκα αὐτίκα μᾶλα τῷ Δαῖ τῷ Ὀλυμπίῳ καὶ τῇ Ἀθηνᾷ τῇ Πολιάδι καὶ τῇ Δήμητρι καὶ τῇ Κόρῃ καὶ τοῖς δώδεκα[α θ'] εοῖς καὶ ταῖς σεμναῖς θεαῖς, ἐὰν συνενείγκῃ [Ἀθην]αίων τῷ δήμῳ τὰ δόξαντα περὶ τῆς συμμαχί[ας θυ]σίαν καὶ πρόσοδον ποιήσεσθαι[ι] τελουμένων [τούτων] κα[ὶ] θύσι ἀν τῷ δήμῳ δοκῇ ...²

52. *C.I.G.* 2155, 12 ff. χειροτονῆσαι δὲ τὸν δῆμον ἡδὴ πρέσβ[εις] ἐκ Μυρναίων ἀπ[άντων], οἵτινες ἀφικόμενοι εἰς Ἀθήνας καὶ [δ]ε[ίξαντες] τὰ ἐντεταλμένα αὐτοῖς | θύουσιν [Πολιάδι Ἀθ]ηνᾷ, καὶ καλλιερῶσαντ[ες] εὐχαριστήσουσι περὶ τῆς βοηθ[ε]ίας τε καὶ σωτηρίας καὶ τῆς τῶν φιλ[τάτων] κομιδῆς τῆς γεγενημένης τοῖς ἐ[μ] Μυρίνῃ [Ἀθηναίοις]. ἀναθίντες δὲ καὶ [τὸν] στέφανον τῇ θεῷ καὶ τὸ ἀνάθημα, κα[ὶ] τ[ὰς] ἐπιγραφ[ὰς] ἐ[π'] αὐτὸ ἐπ[ο]γράφαντες, κτλ. Decree of Myrine in Lemnos, about 166 B.C.³

53. *C.I.A.* II, 481, 4 ff. ὑπὲρ τῆς θυ[σίως] ἧς εἴθυσεν | μετὰ [τῶν] ἐφ[ή]βων ἐ[ν] ἀκροπ[όλει] τὰ ἐξ[ε]τητ[ήρια] τ[ῇ] τῇ Ἀθηνᾷ τῇ Π[ολιάδι] καὶ τοῖς ἄλλοις | θεοῖς οἷς [πάτριον] ἦν ὑπ[ε]ρ[ε]ρ τε τῆς βο[υ]λῆς κα[ὶ] τοῦ] δήμου,

¹ = No. 10 under § II, p. 370.

² 362-361 B.C. Cf. Xen. *Hellen.* VII, 5, *init.*

³ = No. 28 under § II, p. 371. At a recent meeting of the German Institute at Athens, H. von Prott discussed a similar decree found at Priene, which inscription will soon be published. As it refers to Athena Πολιάς, it should be inserted here.

κτλ. . . *Ibid.* 58 ff. ἔθυσαν δὲ καὶ τὰ Συλλεῖ[α] κ[αὶ ἐκα]λλιέρησαν, ὁμ[οίως δὲ κα]ὶ τὰ ἐξιτητήρια ἐν ἀκροπόλει τῇ τε Ἀθηνῇ τῇ Πολιάδι καὶ τῇ Κορυ[ντρῷ]φῃ καὶ τῇ Πανδρόσ[φ] καὶ ἐκαλλιέρησαν. 48–42 B.C.

δ. *Associations with other divinities.*

54. *C.I.A.* III, 3853 (Fragment of base east of Parthenon.) [Ἀθην]ᾶς Πολιάδος. | [Φ]λῶρος(?) | [Ἀρισ]τογένης . . . | Ἀθηνᾶς Ν[ίκης].

55. *Soph. Philoct.* 134. Νίκη τ' Ἀθάνη Πολιάς, ἣ σφῆζει μ' αἶει.

56. *C.I.A.* I, 188, 4 and 5. ἔπποις σῖτος ἐδόθη, Ἀθηναίᾶς Πολ[ιάδ]ος . . . Νίκης. 409 B.C.

57. *C.I.A.* I, 190, 11. [Ἀθηναίᾶς Νίκης κ]αὶ Πολιά[δος]. Money. 406–405 B.C.

58. *C.I.A.* I, 273, h. 8, and f. 44. [Ἀθηναίᾶς Νίκης καὶ] Πολιάδος. *Ibid.* h. 9 and f. 45. Πολιά[δος καὶ Νίκ]ης τόκ[ον].¹

59. *C.I.A.* IV, 1, 179 d (p. 162), 17 ff. ἀπὸ τῶν | [χρημάτ]ων Ἀθηναίᾶς | [Πολιάδος] . . . *Ibid.* 21 f. [Νίκης Ἀ]θηναίᾶς ἀπὸ | [τῶν χρημάτ]ων . . .

60. *Dinarchus in Demos.* I, 64. Μαρτύρομαι τὰς σεμνὰς θεάς, ἄνδρες Ἀθηναῖοι, καὶ τὸν τόπον ὃν ἐκεῖναι κατέχουσι, καὶ τοὺς ἥρωας τοὺς ἐγχωρίους, καὶ τὴν Ἀθηνᾶν τὴν Πολιάδα, καὶ τοὺς ἄλλους θεοὺς . . .

61. *Plut. Praecept. ger. reip.* 5, 9, 802 B. ὁ δὲ τῆς Πολιάδος Ἀθηνᾶς καὶ τῆς Βουλαίας Θέμιδος, “Ἦ τ' ἀνδρῶν ἀγορὰς ἡμῖν λυαὶ ἡδὲ καθίζει,” προφήτης . . . κοσμεῖ τὴν πόλιν.

62. *C.I.A.* II, 465 b (p. 419), 6. . . τα τῇ τε Ἀ[θην]ῇ τῇ Πολ[ιάδι] καὶ τ[οῖς] ἄλλοις θεοῖς.

63. *C.I.A.* II, 1171 (Base on Acropolis). ὁ δῆμος ὁ Χίων Φησίον Σκυθίων Ἀθηνᾶ Πολιάδι καὶ θεοῖς πᾶσι.

64. *Aelian, Var. Hist.* II, 9. ὦ Πολιάς Ἀθηνᾶ καὶ Ἐλευθέριε Ζεῦ καὶ Ἑλλήνων θεοὶ πάντες.

65. *Lucian, Sympos.* 32 (III, p. 440). ἔπειτα ὥμοστα κατὰ τῆς Πολιάδος μὴ εἰληφέναι.

66. *Lucian, Fisherman*, 51, p. 618. Χρύσιππε, πρὸς τῆς Ἀθηνᾶς εἰπέ . . .

67. *Lucian, Ἑταιρ. Διαλ.* 7, 1 (III, p. 296). ΜΟΥΣ. ὦμοσε γάρ, ὦ μῆτερ, κατὰ ταῖν θεοῖν καὶ τῆς Πολιάδος.

68. *Schol. Luc. Ἑταιρ. Διαλ.* 7, 1. ταῖν θεαῖν] Κόρη καὶ Δήμητρα αἱ θεαί, ἣ δὲ Ἀθηνᾶ ἣ Πολιάς. Ὅρκος δὲ τοῦτο Ἀθηναίων, ὡς καὶ Λακεδαιμονίων οἱ Διόσκουροι, οἱ καὶ ὀμνύνουσιν, νῦν τῷ Σιώ. *Bourdelle ms. Paris.*

The priestess of Athena Polias was a woman who had been married (1),² and regularly of the family of the Eteoboutadae,

¹ Accounts of moneys of Athena Polias and Athena Niké from 421–418 B.C. Mention of Opisthodomus in line 20. Valuable for cults and names of gods who had money in the Opisthodomus.

² See *C.I.A.* II, 374, 25, where the husband of one probably is named; and possibly *C.I.A.* II, 1379, where the Philotera mentioned may have been priestess

though in Roman times we find apparently others occupying the position (11). We have the names of a number recorded, principally in inscriptions on statues of priestesses dedicated to the goddess.¹ Among those most worthy of note are Aglauros, the daughter of Cecrops; Junia Megiste with her Roman name, and perhaps not an Eteoboutad; Lysimache, who, according to Pliny, served sixty-four years, and is very likely the one of whose modesty Plutarch tells the story, and the *εὐήρης πρεσβύτις*, whose statue about a cubit high Pausanias noticed near the temple of Athena;² and Penteteris, whose name may record the fact of her birth in the year of the Great Panathenaea. Priestesses were at times praised by public decree for faithful service,³ and we must regret that in the example which we have the name is missing, though those of her father and of her husband are given.⁴ As in the case of the priestesses of Hera at Argos, dates at Athens were sometimes given as 'during the service of the priestess so-and-so.'⁵

Any mention of the priestess of Athena on the Acropolis we may without much risk refer to the priestess of the Polias. Hence we may believe that she is the one to whom, during the celebration of the Eleusinian mysteries, the *φαιδυντής* of the two goddesses announced the arrival at Athens of the sacred objects and the military escort (*στρατιά*) of the Ephebi which accompanied them from Eleusis. She also in the peculiar festival of the Scirophoria marched from the Acropolis to a certain place called Sciron a short distance on the Sacred Way,⁶

after Penteteris (No. 34, p. 379). The numbers in parentheses, as before, refer to the above passages.

¹ These are as follows: Agraulus or Aglauros (12), Alexandra (20), Ameinocleia (23), Chrysis (17), Isidora (24), Junia Megiste (11), Callisto (18), Lysimache (13, 14, 15), Megiste (19), Penteteris (16, 34, 35), Philippe (10), Philtera or Philotera (5 and note, 34, 39), Stratocelea or Stratoceleia (22, 41), Stratonice (21), Theodote (37).

² See note 4 on p. 364.

³ Compare the case of the chief vestals at Rome.

⁴ Köhler, in his note, says, "Nomen sacerdotis *Αυσιστράτην* fuisse suspicor."

⁵ See passages 18, 19, 20, 22, 23, 24, 34, 35, 37, 39, 41.

⁶ See Paus. I, 36, 4.

in company with the priests of Poseidon Erechtheus and of the Sun, under the large white umbrella borne by the Eteobutadae.

A curious custom in connexion with this priestess is mentioned by Strabo, that she was not allowed to touch native green-cheese, but foreign cheese only was set before her. Eustathius, however, says that she was not allowed to taste cheese, and that in sacrifices she did not offer a female lamb (*ἀμνὴν*).

Though desiring to be brief in his description of the Acropolis, to which Heliodorus had devoted fifteen books, while Polémon had composed four on the *ἀναθήματα* alone, Pausanias considers it worth while to speak at length of the maidens called Errephori, who dwelt not far from the temple of the Polias, and to relate the closing duty of their office, the mysterious night journey to the underground chamber in the city below, where they exchanged the unknown sacred objects which they had brought for others equally unknown, which they carried back to the temple on the Acropolis. The recent excavations on the north side of the rock conducted by the Greek Archaeological Society¹ have laid open two ways by which they might pass nearly directly down from the temple to the city, either through the cave of Aglaurus or by the well-preserved flight of steps in the angle of the wall west of the Erechtheum, thence through a small gate now walled up, and down the rock-cut stairs leading to the level of the caves of Pan and Apollo. Pausanias gives the number of the Errephori as two, but there were in fact four. The foundations of their supposed dwelling are pointed out on the Acropolis, but their ball-ground must be sought for elsewhere than on the former site—the terrace south of the Erechtheum, where the foundations of the Hecatompodon were concealed. I do not propose to discuss all the facts about these young servants of Athena,² but

¹ See 'Εφην. 'Αρχ. 1897, pt. 1, pp. 1–32; Τοπογραφικά 'Αθηνῶν, by P. Kabbadias.

² Beside the *ἐρρηφόροι* of Athena Polias and Pandrosus, we know of others in the service of Gē Themis, *C.I.A.* III, 318; Eileithyia ἐν Ἀγραις, *C.I.A.* III, 319; and Demeter and Coré, *C.I.A.* III, 919.

will refer to a few points only. As Errephori¹ they performed service to Pandrosus² as well as to Athena Polias, the weaving of whose peplus by the ἐργαστίнай they superintended. We have the names of several in inscriptions of Roman times, when it seems to have been the custom for the proud and happy families of these honored young girls to dedicate statues of them to the goddess.³

In only one of the passages is there mention of the ἐργαστίнай, in an inscription which records a decree proposed by one Meliteus to crown and praise certain maidens who had wrought the wool for the peplus for Athena, and to permit them to offer to the goddess a golden bowl (φιάλη) worth one hundred drachmas as a memorial of their piety and zealous service. The names of the maidens, as well as the decree, were cut on a marble stele, and set up beside the temple of Athena Polias.

The Praxiergidae were men whose duty it was to clothe the ancient image of Athena, that is the Polias ξόανον, and at the feast of the Plynteria⁴ in Thargelion to remove the dress and cover up the image. The day of this ceremony was regarded by the Athenians as preëminently a *dies nefastus* (to borrow a Latin term), and when Alcibiades returned to Athens just at this time, it was regarded as an evil omen for him, the face of the goddess being covered.

The Panathenaic festival was in honor of Athena Πολιάς, and we learn also of other dedications or sacrifices to this

¹ Pausanias spells the name with an initial Α; while in the inscriptions where the first letter is preserved we find uniformly an Ε.

² See Nos. 18, 37, 40.

³ The names are Anthemia (31), Apollodora (39), Athenodora or Athenaïs (?) (30), Nausistrate (18), Panariste (40), Phila (37), Stratonice (41), Tertia (24), and Xenistrate (39). Parts of three others are Pha- (38), -ste (35), -sistrate (36). Possibly *C.I.A.* III, 902 (§ IV, No. 3, on p. 386) belongs here, and would add the name Theano to the above.

⁴ The Plynteria are ascribed by Hesychius (*s.v.*) to Aglaurus, while Photius (12) says that the Plynteria were instituted to commemorate the washing of clothes after a year's mourning on account of the death of Aglaurus; the Callynteria, because Aglaurus is thought to have been the first priestess to dress (or adorn, κοσμήσαι) the gods.

goddess. To mention only those in passages referring by name to the Polias, we have the following.

The scholiast on the *Odyssey* (49) gives us a third¹ version of the rape of Oreithyia by Boreas, based on the narrative of Acusilaus, which runs that Erechtheus, the king of the Athenians, had a daughter whose name was Oreithyia, most conspicuous for her beauty. One day he robbed her fitly, and sent her as a *κατηφόρος* to offer sacrifice on the Acropolis to Athena Polias. But the wind Boreas, having fallen in love with the maiden, snatched her away, eluding those who were observing and guarding her.²

Each year, according to Herodotus, the Epidaurians had to make a sacrifice to Athena Polias and Erechtheus in return for a gift of olive wood, which they had used to make two images.

In 362 B.C. the Athenians made a treaty with the Arcadians, Achaeans, Eleans, and Phliasians. It was decreed that the herald should vow to various gods, including Athena Polias, a sacrifice and procession in case the alliance should prove advantageous to the people of the Athenians.

About 166 B.C. the people of Myrine in Lemnos, in return for the help given them by the Athenians, chose ambassadors to come to Athens, that they might thus publicly return thanks, and these were to offer sacrifice to Athena Polias, as the chief divinity of the city, and dedicate to her a crown and some suitably inscribed *ἀνάθημα*.

An inscription of about the middle of the first century before our era tells of sacrifices called *ἐξιτητήρια* offered by the ephēbi according to ancestral usage to Athena Polias and certain other divinities, specified below, as (Ge) *κουροτρόφος* and Pandrosus, all worshipped on or close to the Acropolis; hence this custom may well be regarded as very early.

¹ Plato, *Phaedr.* 229 B, gives the usual account of her seizure while playing on the banks of the Ilissus; while in 229 D of our text (bracketed in Hermann's Teubner edition) we have reference to another version, which located the rape on the Areopagus.

² No one who has felt the force of the north wind on the Acropolis can fail to appreciate this story.

The decree passed under the administration of Lycurgus relating to the yearly celebration of the Panathenaea (47) mentions a sacrifice to Athena Polias and Athena Niké. These two Athenas are frequently coupled, as in the familiar line of the *Philoctetes* (55 above), where they are one. They also had their moneys together (56, 57, 58, 59).

It may be of interest to note the various associations of Athena Polias and other divinities as we find them in our passages. Those with Niké, Pandrosus,¹ and Poseidon-Erechtheus have been referred to already. She is mentioned with Demeter and Coré, coupled with them in solemn oaths (67, 68), and was formally notified of their mysteries by the *φαιδυντής* (26). With the *Σεμναὶ θεαὶ* in an oath (60), and a sacrifice (51). With the local heroes in the same oath. With Helios in the Scirophoria (27, 28). With Themis *Βουλαία* (61). With Zeus *Ἐλευθέριος* (64). With other gods (51, 59, 62, 63, 64).

Most solemn oaths were sworn by the Polias, as well alone (65, 66) as with other divinities, of which instances have just been noted (60, 67, 68).

IV. Anathemata outside of the temple.² Other notices.

1. *C.I.A.* II, 1377 (Base found near Erechtheum). [*Ἀθηνᾶς Πολιᾶς* ἀδο[ς] *ἰε[ρείαν]*].

2. *C.I.A.* II, 1382. *Ἐρρηφορ- | Μ]ηδευ[ο- | Νικ]οδρ[ομ-*

3. *C.I.A.* III, 902 (Base with metrical inscription in iambic trimeter).³

Ἐρρηφόρον πατήρ με, πόντα, σ[οί, θεά.]
Σαραπίων μήτηρ τ' ἔθηκ[ε Χ]ρη[σίμῃ]
τὴν σὴν. Θεαν[ώ], πέντε καὶ [συναίμονες.]
δὸς δ' οἷς μὲν ἦβην, οἷς δ[ὲ] γηράσκειν καλῶς.]

4. *C.I.A.* III, 917 (Base found between Parthenon and Propylaea). [*Τὴν δεῖνα*] *ἴου ἐξ Οἴο[υ θυγατέ]ρα Ἐρρηφορήσ[ασ]αν Ἀ]θηνᾶ Πολιά[δι ἢ | μήτ]ηρ Ἑλένη Ἀ ἐκ Μαραθωνίων | [εὐσεβ]είας [ἐνεκα]*.

5. *C.I.A.* II, 1420. *Δήμαρχος Ἀριστίωνος Παιανιεύς . . Ἀθηνᾶ Πολιάδι . . τὴν ἑαυτοῦ [γυναῖκα or θυγατέρα]*.

¹ In common service of the *Ἐρρηφόροι* (18, 37, 40); in the *ἐπιτηγνῖα* of the ephēbi (53). Their temples were also contiguous (No. 12 under § I, p. 358).

² In addition to those mentioned above in § III.

³ See note 3, p. 384.

6. *C.I.A.* II, 1171 (Base). ὁ δῆμος ὁ Χίων Φησῖνον Σκυθῖνον Ἀθηναῖ Πολιάδι καὶ θεοῖς πᾶσι.¹

7. *C.I.A.* III, 826 (Base of Hymettus marble, found near Propylaea). [... με]γάλων(?) ἀντιδιδόντες Ἀθηναῖοι τῇ Πολιάδι ἀνέθηκα[ν] | κόσμον τῷ φρουρίῳ ὃ αὐτ[ὸς] | οἰκείους ἀναλώμασιν | κατεσκεύασεν.

8. *C.I.A.* III, 3907 (Herm, north of Parthenon). .. αὐτοῦ μνημεῖον Ἀθηναῖ Πολιάδι | .. | θεῶν πυλ(ω)ρὸς ἀνέθεσαν ...

9. *C.I.A.* III, 872 (Base found west of Erechtheum). [Ἰ]ουλίαν Λεπίδαν, | Σειλανὸς Τορκον[ά]τον θυγατέρα, ἱέ[ρεια] | Ἀθηναῖς Πολιάδος | Ἰουλίαν Μ[εγίστην, Ζ]ήνωνος Σ[ουνί]ως | [θυγάτηρ].²

10. *C.I.A.* II, 1439 (Base of black Eleusis marble). Πύρρος Νεοκλείδου Λαμπρεὺς ἀνέθηκεν Ἀθηναῖ Πολιάδι. Μνασίης ἐπόησε.³

11. *C.I.A.* II, 1430 (Base). [Μί]δων(?) Ἀπολλ[ο]δώρου Φρεά[ρριος] Ἀθηναῖ Πολιάδι ἀνέθη[κε]. Ἐξήκεστος ἐπόησεν. After 350 B.C.

12. *C.I.A.* III, 133 (Votive offering in Erechtheum). .. Ἀθηναῖ Πολιάδι εὐξαμένη ἀνέθηκεν.

13. *C.I.A.* III, 174 (Fragment of Pentelic marble). [Π]ολιάδι.

14. *C.I.A.* IV, 1, 373.²⁷ Πολιάδος Ἀθ[ηναῖς].⁴

15. *C.I.A.* IV, 1, 373.¹⁸² Πολιάδος[?] ⁴

16. *C.I.A.* III, 931 (Base). Εὐδήμος Πολυεύκτου Φλυεὺς | καὶ Ἀγαρίστη Πολυεύκτου Φλυεὺς | θυγάτηρ τὴν μητέρα Στρατόκλειαν | Εὐδήμου Μελιτέως θυγατέρα Ἀθηναῖ Πολιάδι.

17. Clem. Alex. *Protrep.* IV, 47 (p. 13 Sylb.). Τὸν μὲν οὖν Ὀλυμπίασι Δία καὶ τὴν Ἀθήνησιν Πολιάδα ἐκ χρυσοῦ καὶ ἐλέφαντος κατασκευάσαι Φειδίαν, παντὶ πον σαφές.

18. Clem. Alex. *Protrep.* IV, 52 (p. 15 Sylb.). Αἱ δὲ χελιδόνες, καὶ τῶν ὀρνέων τὰ πλείστα, κατεξαιρούσιν αὐτῶν τῶν ἀγαλμάτων εἰσπετόμενα, οὐδὲν φροντίσαντα οὔτε Ὀλυμπίου Διὸς, οὔτε Ἐπιδαυρίου Ἀσκληπιοῦ, οὐδὲ μὴν Ἀθηναῖς Πολιάδος, ἣ Σαράπιδος Λίγυπτιον· παρ' ὧν οὐδὲ αὐτῶν τὴν ἀναωθησίαν τῶν ἀγαλμάτων ἐκμανθάνετε.

19. *C.I.A.* III, 1054 (Catalogue on one side of herm of Pentelic marble, as are nos. 1055 and 1056. This is apparently a list of *prytaneis* from the tribe Attalis), 7. Ἐπώνυμος· Πολιάς Ἀθηναῖ. About 200 B.C.

20. *C.I.A.* III, 1055 (see on 1054; also tribe Attalis), 7. Ἐπώνυμος· Πολιάς Ἀθηναῖ.

21. *C.I.A.* III, 1056 (tribe Pandionis), 9. [Ἐπώνυμ]ος· Πολιάς Ἀθηναῖ.

22. *C.I.A.* III, 1062 (Herm, similar to above, tribe Antiochis), 19. Πολιάς Ἀθηναῖ.

23. Aristides, *περὶ ῥητορικῆς*, Or. XIV (Dind. II, p. 112, l. 13 ff.; Canter. III, 141). εἰ γὰρ ἂν μὴδ' οἱ θεοὶ πρόποτε πεποιήκασιν, μὴδὲ παρ' αὐτῆς τῆς

¹ = No. 62, under § III, p. 381.

² = No. 11 under § III, p. 377.

³ Corrected reading. The *C.I.A.* omits Λαμπρεῦς, and gives Ἀθηναῖ. See p. 389.

⁴ My conjectures.

Ἀθηνᾶς τῆς Πολιάδος εἶχεν ἀπαιτῆσαι. ταῦτα παρὰ Θεμιστοκλέους καὶ Περι-
κλέους ἀπαιτεῖ, αὐτῶν (τὸν Πλάτωνα) ἐρωτῶ πῶς οὐ συκοφαντεῖ.

24. Ἐφημ. ἀρχ. 1881, p. 167 f., 15. .. ἀναθε]ῖναι (τ)ὴν μὲ[ν ἐν ἀκροπό]λει
παρὰ [τῇ Π]ολιάδῃ Ἀθηνᾷ ... *Ibid.* 48. [π]αρὰ τὰ μακρὰ τίχη Ἀθηνᾶς
[Π]ολιάδος.

A few topics remain to be noticed briefly in our treatment of the passages containing the name of Athena Polias.

Beside the statues of priestesses and Errephori erected on the Acropolis, to which reference has been made in the preceding section, we have evidence that others were so set up, and in many cases specifically dedicated to Athena Polias, namely, in inscriptions found on the bases of the same. Some of these inscriptions give us the names of the persons represented and those of the donors, and some the circumstances of the honor. For example, a certain Demarchus, son of Aristion of Paeania, dedicated a statue of his wife or daughter (the word is gone, but the gender of the person is known from the article). The people of Chios, about the time of Augustus, so honored a certain Phesinus, son of Scythinus. An inscription of Roman times tells us how the Athenians in return for great benefits erected a statue to some man, whose name unfortunately is lost, as an ornament to the guard-house (*φρούριον*) which he had built at his own expense, probably near the Propylaea, where the base of Hymettus marble was found. One of these statues was a herm, found to the north of the Parthenon; the inscription is obscure as well as mutilated, but enough remains to show that it was a memorial (*μνημεῖον*) of some one, and that it, and very likely some others, were set up as gate-keepers (*πυλωρούς*) to the goddess, perhaps before her temple, as they were before the dwellings of her people (cf. p. 368).

Another base with an inscription of Roman times tells us that a priestess of Athena Polias, of the name of Junia Megiste, daughter (?) of Zeno of Sunium, erected a statue of Junia Lepeda, daughter of Silanus Torquatus, perhaps a favorite namesake. This is not stated specifically to be dedicated to Athena Polias, but was so presumably.

Only one other passage deserves special mention, since the reading in the *C.I.A.* was corrected by Mr. Carroll N. Brown of the American School in 1897, who rediscovered the stone, a block of black Eleusis marble, walled into the south side of the Niké *pyrgos*. I have given the corrected reading above with the variants of the *C.I.A.* in a note. The dative 'Αθηνᾶ lacks the final *ε*.

Dr. Dörpfeld maintains that the Parthenon was a temple of Athena Polias. To this I have referred above (p. 361, n. 2) in discussing the scene in the *Fisherman* of Lucian. He certainly would not claim that the old image of the Polias was ever kept in the Parthenon; so that it could be a temple of the Polias only in a different sense. The only positive evidence that it was so styled which I have found in ancient authors and inscriptions is in two passages of the *Protrepticus* of Clement of Alexandria, who states in the first, as a fact well known probably to every one, that Phidias made of gold and ivory the Zeus at Olympia and the Polias at Athens; in the second passage he classes together the Olympian Zeus, the Epidaurian Aesclepius, the Athena Polias, and the Egyptian Serapis, two of these being certainly chryselephantine. But this single testimony of a Christian writer of the early third century can hardly counterbalance so much that looks in the other direction.

In late Alexandrine times in lists of *prytaneis* of different tribes we have Athena Polias named as ἐπώνυμος, of which custom I have found as yet no explanation.

The other passages of our list hardly require notice, except an odd mention of the 'long walls of Athena Polias' in the last.

Having now finished the treatment of the passages containing the name of Athena Polias, I desire to discuss the route of Pausanias in the much-mooted passage where he describes the Erechtheum and the temple of Athena Polias (I, 26, 5-I, 27, 2). The best statement presented by the advocates of

the traditional view is that of Dr. Frazer, in his monumental edition of *Pausanias*, vol. II, pp. 337 f. In his main text he absolutely ignores the possibility of the temple of the Polias being any other than part of the Erechtheum, though in an appendix in the same volume (pp. 553-582) he reprints with a few slight changes his paper on 'The Pre-Persian Temple on the Acropolis,' which appeared in the *Journal of Hellenic Studies*, XIII (1892-93), pp. 153-187, and to which I have previously referred.

In my own interpretation of the passage (see Fig. 2), I shall endeavor to treat the account of Pausanias as a straightforward and natural one, and as it might be understood by a visitor to the Acropolis to-day, who should seek to trace the periegete's course among the extant ruins. In I, 26, 4, after one of his historical digressions suggested by the statue of Olympiodorus southeast of the Parthenon (I, 26, 2), he says, "But I must get on in my account, if I am to describe in like manner all things in Greece." The next object he mentions is the seated Athena of Endoeus, and then (§ 5), "There is also a building called Erechtheum. Before the entrance is an altar of Zeus Most High." The position of this altar is, unfortunately, not known,¹ and so does not help us in determining by what porch Pausanias enters this building, which no one hesitates to identify with the one known to us by the same name. If the building was a temple, we should expect the entrance to be at the east end, where indeed we find a fine Ionic porch and behind it a cella, the largest, moreover, of the three apartments in the building. This would also be the natural en-

¹ Petersen, in *Athen. Mitth.* X (1885), 1 ff., seeks to show that the 'ἑρῶδος' is the north door of the Erechtheum, by identifying the altar of Zeus ὑψατος with that of the θυγαῖος, which stood in the north porch. The article was written, however, before the discovery of the Hecatompedon, when the temple of the Polias could be located nowhere else than in the Erechtheum. It may be noted also that the space between this porch and the Acropolis wall—and much more is this true of the porch itself—would give but scant room for an altar at which the peculiar ceremonies of the Buphonia could be performed to Zeus Polieus, who is generally identified with this Zeus Hypatus, while there could be no better place for it than on the open space before the eastern porch.

trance for a person coming from the southeast. I therefore believe that this was the *ἔσοδος* which Pausanias used.¹

"When you have gone in," he continues, "there are altars, (one) of Poseidon, on which they sacrifice also to Erechtheus in accordance with a certain oracle, and (a second) of the hero Butes, and a third of Hephaestus. And there are paintings on the walls of the family of the Rutadae." All these one would naturally place in the room into which this *ἔσοδος* led, namely, the east cella of the Erechtheum, where the three altars might stand very well side by side, facing the east in the usual manner, while on the three surrounding walls would be seen the frescoes, if so we understand *γραφαί*.

"And—for the building is a double one—there is sea-water within in a cistern." This we should hardly expect to find in the same part of the building with the objects just mentioned; else why the explanatory clause? Hence Pausanias here directs attention to the other part of the building, clearly the western portion on the lower level, where indeed we find the *θάλασσα Ἐρεχθίδς*, or at least its cistern. We have no evidence that any stairway led from the east cella to this western portion, and if there were such, we can hardly suppose tourists, or indeed any one but the priests, to have used it as a common passageway, any more than the stairs in the Maiden Porch.² So we may imagine the visitor, after leaving the room by the east porch, to have descended the stairs outside to the lower level, which stairs then ran close to the temple wall, and

¹ This is the view of Fergusson, *Trans. Inst. Brit. Architect.* 1875-76; and *J.H.S.* II (1881), 85; and Rangabé, *Athen. Mitth.* VII (1882), 262. The latter (*ibid.* 331) places the altars of Poseidon, Butes, and Hephaestus in the east cella of the building. For full bibliography and discussion, see Hitzig-Blümner, *Pausanias*, I, pp. 284 ff. C. Robert, in a letter to Dr. Dörpfeld, claims to have taught for twenty years that the altars were in the east cella, but puts the Athena Polias cult in the western part. He therefore explains *διπλὸν γὰρ, κτλ.*, as I do here.

² This would work against Frazer's view that Pausanias passed from the western portion to the east room by such an inner staircase. A door and stairway inside would also break the continuity of the frescoes, on whichever side of the main partition wall, between the east and west halves of the building, they were painted. These frescoes would be better lighted in the east room unless the door was quite small.

not by the Acropolis north wall as at present. Here he enters the north porch, and is shown the marks of Poseidon's trident in the rock through the same aperture in the floor of the porch where one sees them to-day, and probably looks through a hole into the cistern of sea-water under the westernmost apartment. The priests or the guide would also call his attention to the sound of the waves to be heard there, provided the south wind were blowing. So far all is clear. We must not be surprised if Pausanias does not mention more to be seen here, when he has treated the Parthenon so briefly and passed by other objects without remark. Not a word about the architecture of the building or its peculiar plan, except the remark that it was a double structure. The next definite statement of a locality is when he describes objects in the temple of the Polias. What was that temple? What but the one where the old and most sacred image of Athena, which he has described (I, 26, 6) had its abode? Here, too, we must place the lamp. There are but three possible places where we can locate this *ναὸς τῆς Πολιάδος*. First, in the east cella of the building, where it is usually supposed to have been, and which undoubtedly was intended to receive the ancient image, as the building-inscription states; second, in the eastern of the two apartments of the west part of the Erechtheum, for the image and lamp could hardly have stood in the passageway between the North and Maiden porches, over the cistern; and third, in the building whose foundations lie to the south of the Erechtheum. The second possibility is hardly probable; for if the image faced the east as it should, it would have its back toward the entering spectator or worshipper—a dreadful omen!—and face the partition wall. The east cella has been filled already with the three altars, which it seems hardly natural to place in the middle room, especially as the cult of Poseidon-Erechtheus was of some importance in Athens, and Hephaestus was not a divinity to be slighted either. Moreover, as gods, Poseidon and Hephaestus should occupy a cella facing the east. The order of the narrative forbids the assump-

tion that the *ξείανον* and the lamp occupied the same apartment with these three altars. A weighty consideration is that unless the altars are located in the east cella we must interpret *διπλοῦν γὰρ τὸ οἶκημα* to mean that the building had two stories, the sea-water being in the basement. If, now, we suppose the old Athena image and the lamp of Callimachus to stand in the east cella of the old Hecatompedon, we find no such difficulties, and this building would be the next thing for the visitor to see, after his little side-trip to the 'tokens,' returning up the steps to the higher level again.¹ This building could not have escaped his notice, if still standing, — of course without its colonnade. Indeed, he must have passed it on his way to the east end of the Parthenon,² but following the natural route he would pass it without entering, and go first to the Parthenon and the south-eastern part of the Acropolis. On his return he would very likely reach the Erechtheum first, as the front of the old temple lies farther west than that of the Erechtheum. If we have no positive evidence that it still existed in the second century of our era, on the other hand we have no positive evidence of its demolition. An examination of the remains of the entablature still to be seen in the north wall of the Acropolis is enough to convince one that the Persian destruction was not so complete as we used to believe. That the temple was an important one before the Persian war is shown by its size, and if it was the temple of Athena Polias, it would naturally be the first one to be repaired, at least so as to serve until a new and more splendid abode for the goddess could be built. As we have concluded from our study of the passages about the *ἀρχαῖος νεώς*, it was this temple which received the name when the first Parthenon was begun, hardly before that time. It must have been allowed to stand for a long time after

¹ Or possibly using the stairway in the Maiden Porch, though it seems to me very doubtful if this was a public thoroughfare. Dr. Dörpfeld has authorized me to state here that he now accepts my theory of the route of Pausanias as regards the Erechtheum, and of the location of the three altars in the east cella. He has also so stated in his lecture at the Erechtheum, November 12, 1898.

² See above, pp. 306 ff.

480, for it was nearly sixty years before the Erechtheum was begun, which was designed to replace it, and over a decade more before it was finished. Even if we accept the hypothetical temple of Athena on the site of the Erechtheum, where are we to house the image while the latter was building?¹ Where more naturally than in this old temple, in which Dr. Dörpfeld believes it stood during all its history since the first completion of the building, and furthermore that it never left it, except when it accompanied the Athenians to Salamis? I believe he has laid rather too much emphasis on the possible opposition of the priesthood to the removal of the image to the Erechtheum, considering that this priesthood was in the family of the Eteobutadae, who ministered also to Poseidon-Erechtheus. But we have only to look over the south wall of the Acropolis to see another case of the same sort, where the old temple was not removed after the completion of the new one, nor was there here a transference of the image. Architectural considerations were subordinate to religious. Not to speak of the case of the Propylaea, where the plan for the south wing could not be carried out because the building would encroach on sacred precincts, that of the temple of Dionysus Eleuthereus just referred to affords an excellent example. The old building was if anything more inconveniently situated than the Hecatompedon without its colonnade, since it cut into a corner of the stoa behind the stage building.² Another example, which has been adduced by Dr. Dörpfeld, is of the two temples at Rhamnus (Fig. 3).³ I know of no instance where the Greeks deliberately tore down a temple, although they allowed many to fall into decay or to remain in ruins, unless the temple of Poseidon-Erechtheus be a case; but that was replaced by another temple on the same site, and the case is not quite parallel. At least the rear part of the

¹ Furtwängler, in his last article (see p. 346, note 1), expresses his belief that not only the colonnade, but also the whole temple, was removed when the Erechtheum was begun, and the image kept in an *aedicula*.

² For plan, see Dörpfeld and Reisch, *Das Griechische Theatre*, Taf. I.

³ For plan of the temples, see Frazer, *Pausanias*, vol. II, p. 452.

building was needed as a treasury until the completion of the Parthenon,¹ and was so used long after that event, if we admit its identity with the Opisthodomus, for which the evi-



FIGURE 3.—THE TWO TEMPLES AT RHAMSUS.

dence is most excellent. But it seems hardly probable that only this part of the temple was restored after the Persians

¹ Körte, in his paper (see p. 346, note 1), invents the novel theory that the Hecatompædon was not this old temple at all, but a sacred precinct lying to the south of it, about where the east cella of the Parthenon now stands. The *οικήματα ἐν τῷ Ἑκατομπεδῷ* of the inscription (*C.I.A.* IV, pp. 137 ff., l. 17) he makes a series of small treasuries, like those at Olympia, and thus robs the old temple of the treasure long believed to be there. When the new temple, the Parthenon, was built, it occupied part of this temenos, and the old name Ἑκατομπεδον was kept in *ἐκατομπεδοὶ νεώς*. But he conveniently puts the precinct far enough to the north to preserve the line of treasuries, till their contents can be transferred to the western part of the Parthenon, which was called by both

left Athens,¹ still less that the front part was removed and the rest permitted to stand. Hence any indications of the continued existence of the building should not be lightly dismissed. The strongest argument for the continuance of the Polias image and its lamp in the Hecatompodon is Strabo's statement that the latter was in the ἀρχαῖος νεὸς τῆς Πολιάδος, and if these had not been transferred to the Erechtheum in his time, there is no reason to suppose that they were there two centuries or a century and a half later. Pausanias, it is true, does not tell us that he has left the Erechtheum and entered another building, but the fact of a different name would be an almost sufficient indication in itself. A similar case is in I, 14, 1, ναοὶ δὲ ὑπὲρ τὴν κρήνην ὁ μὲν Δῆμητρος πεποιήται καὶ Κόρης, ἐν δὲ τῷ Τριπολέμου κείμενόν ἐστιν ἄγαλμα.

A negative consideration is that to place in the Erechtheum, using the name to designate the whole building, as usual, all the statues, altars, and ἀναθήματα mentioned by Pausanias between I, 26, 4 and I, 27, 2, together with the altar of Lethe mentioned by Plutarch,² the four wooden statues of Lycurgus and his sons,³ and other things known to have been in the temple of Athena Polias, the temple of Athena, and the Erechtheum, would make that building uncomfortably crowded.

One point on which much stress is laid by the advocates of the traditional theory, and indeed with reason, is the joint worship of Athena and Erechtheus, which is clearly indicated in the passage from the Catalogue of Ships.⁴ I have given already reasons for believing that in later times they had different

names, Παρθενών and Ὀπισθόδομος, in a rather confusing manner. Having located the Hecatompodon and Opisthodomus elsewhere than in the old temple, there is now no reason to retain it after the Erechtheum was done. Furtwängler accepts this theory (p. 355, note 1), which is hard to deal with, as its author has obliterated all traces of the old precinct to which he gives the name Hecatompodon. But the application of this term to a precinct is not easy, nor is this the only difficulty in the way of our adopting the new view.

¹ See below, p. 399.

² *Quaest. Conv.* IX, 6, 741 a. = No. 10 under § I, p. 357.

³ [Plut.] *Vit. X Orat.* VII, 41, 844 a.

⁴ Quoted in note 3, p. 348.

sanctuaries. Certainly the testimony of Herodotus implies this, unless we assume a cult of Athena in the Ἐρεχθέος γηγε-
νέος νηός, which he passes by in silence. Dr. Dörpfeld, who is
the chief advocate of the theory that the worship of Erechtheus
was separated from that of Athena, fails to explain how this
separation was brought about, nor have I seen any suggestion
offered.¹ I believe we may have the solution in a phrase of the
Pausanias passage (I, 26, 5): "ἔσελθοῦσι δέ εἰσι βωμοί, Ποσει-
δῶνος, ἐφ' οὗ καὶ Ἐρεχθεὶ θύουσιν ἐκ του μαντεύματος." That there was a sanctuary, at least a temenos, of Poseidon
near the temple of Athena Polias, we know on good authority,
and we may be sure that it included the 'tokens' of the trident
marks and sea-water, being in fact the ground where the
western portion of the Erechtheum now stands. It is probable
that the worship of Poseidon was an old one on the Acropolis,
and that the 'contest' represents one between rival cults of
Athena and the Earth-Shaker. According to Hyginus, when
Eumolpus came from the north to assist the Eleusinians in
their war with Athens, he claimed the country as belonging to
his father Poseidon.²

The history, I conceive, then, to have been as follows. The
earth-born Erechtheus or Erichthonius, foster-child of Athena,
was received into her 'rich temple' (the Hecatompedon), and
there enjoyed divine honors with her at the time when the
Iliad passage was composed. At some time between that and
the fifth century B.C. an oracle came to the Athenians declar-
ing that Erechtheus was Poseidon, and the cults of the two
were then united in the Poseidon temple, the god now receiving
the name Erechtheus as a surname. The Eteobutadae had
formerly exercised the priesthood of their ancestor Erechtheus
as well as that of Athena, and continued to hold both, but not
necessarily in the same building. When the present Erech-

¹ Hitzig-Blümner's note, *Pausanias*, I, p. 287, gives the evidence for the identi-
fication of Erechtheus and Poseidon, with some theories regarding this.

² *Fab. 46.* In eo tempore Eumolpus, Neptuni filius, Athenas venit oppugna-
turus, quod patris sui terram Atticam fuisse diceret.

theum was built to house both cults and supplant both temples, the old Poseidon-Erechtheus temple was necessarily removed, but not so the Hecatompedon, whose colonnade only—if that was restored after the Persian wars, as Dr. Dörpfeld now thinks—was in the way. It would not be strange if the Eteobutadae rather favored the plans of the architect, which included the transfer of the holy image to the east cella of the new temple, and the removal of the homely old temple of *poros*, instead of opposing them, but the image could not well be moved until the new cella was ready. It may be well here to note an important difference between these two cults: the cult of Poseidon-Erechtheus had no image, as far as we know. When all was ready for the transfer of the *ξόανον*, we can easily imagine reasons, popular and religious, which prevented this, and forbade the tearing down of the building which was in use as both temple and state treasury.¹ So the altars of Poseidon-Erechtheus, Hephaestus, and Butes may have been placed in the vacant east cella, and the building still have been called sometimes the 'temple of Athena.' It is not impossible also that worship was offered to her here, though no visible representation of the goddess was present,—a custom easily paralleled. Thus she would share the temple with Poseidon, as Plutarch says.

I mentioned above the close connexion between this question of the temple of the Polias and that of the Opisthodomus. It is not necessary here to enter into a full discussion of that question, but I may say that I heartily agree with those who identify 'the Opisthodomus' of literature and inscriptions with the opisthodomus or rear portion of the Hecatompedon, as the Erechtheum had no opisthodomus, and there are serious difficulties in making it the opisthodomus of the Parthenon, while the western half of the old temple with its three chambers squares exactly with what we know of this treasury from

¹ It was, moreover, a historic structure, and the same motives may have led to its conservation as often influence us to-day to spare such monuments as the Old South Church in Boston or Independence Hall in Philadelphia.

other sources. The view announced by Ernst Curtius,¹ and supported by Professor White, that after its destruction by the Persians the Hecatompedon was rebuilt only in its western half, which under the name Opisthodomus served long as the state treasury, I do not find satisfactory for the following reasons:

(1) It assumes a more complete destruction of the building than is warranted by the condition of the extant remains.

(2) It necessitates the extinction of what must have been an important cult, whether that of Athena Polias or not, or its transfer to another site.

(3) The architectural remains give no evidence that the western half was standing longer than the eastern.

Finally, it seems rather improbable that the Athenians should have rebuilt only half of this building, and cleared away the rest.

The testimony of scholiasts and lexicographers is that this Opisthodomus was situated behind the temple of Athena, or, more definitely, of Athena Polias. Insisting upon the strict use of *ὀπισθεν* in these definitions, and understanding the word *νεώς* or *ἱερόν* to designate not a part but the whole of a building, Professor White comes to the conclusion that it must be an entirely separate structure from this temple. No one would dispute his interpretation of *ὀπισθεν*, but that of *νεώς* seems less certain; but before discussing this point it will be advisable to set forth the remainder of his theory. He holds the Erechtheum to be the temple of Athena Polias, regarding Frazer's treatment of the evidence in favor of the traditional view as final and conclusive. The solution of the problem, then, he finds in the western half of the Hecatompedon, which he locates *behind* the Erechtheum by taking the north porch as the principal entrance, and hence the north side as the front of

¹ In the November session of the Archaeological Society of Berlin, 1890 (see *Archaeologischer Anzeiger*, 1890, p. 163, and *Harvard Studies*, VI (1895), p. 40, note 3).

the building. The south side would then be the rear, and the western half of the Hecatompedon lying southerly from the Erechtheum would be behind it.

Several objections might be brought against this arrangement, but aside from the question whether this idea of the frontage of the temple is correct, we have a difficulty in the situation of this solitary half of the old temple. A glance at the ruins or at a recent plan of the Acropolis will reveal this (Fig. 2). The eastern wall of the Opisthodomus is about on a line with the western wall of the Erechtheum, and hence the former building cannot be said to lie *behind* the latter except in a most general sense.

But does the word *ὀπισθεν* force us to believe the Opisthodomus an entirely separate building from the *νεὸς Ἀθηνᾶς τῆς Πολιάδος*? All depends on the use here of *νεὸς*, which is admitted sometimes to have the sense of *cella*, though perhaps more often applied to the whole building. A natural and pertinent question would be whether a Greek always meant exactly the same thing when he spoke of the *νεὸς τῆς Ἀθηνᾶς* or the *νεὸς τῆς Πολιάδος*. May there not have been a differentiation in the use of the word according as it was employed in an architectural or a religious sense, and all the more in case of a building whose western half was of a semi-secular character, and was to all intents and purposes a separate structure, though covered by the same roof with the eastern half? The plan of the building seems to exclude the possibility of doors in the partition wall between the two halves, and, as Dörpfeld notes,¹ there was no longer a colonnade to give unity to the building. If we may adduce an example from our own manner of speech, we hear the term 'church' applied both to the whole building set apart for religious purposes, and to the particular portion where the chief services of congregational worship take place, while another apartment designated 'chapel' or 'vestry' may be under the same roof, hence *in* the church in the first (architectural) sense, but also referred to as 'be-

¹ *Athen. Mitth.* XXII (1897), 169.

hind' or 'under' or 'at the side of the church,' in the second (religious) use of the word. The Opisthodomus would thus lie behind (to the west of) the proper νεὸς τῆς Ἀθηνᾶς, and under the circumstances would be so defined rather than as in the back part of it. If this argument be sound, we have in the definition of the Opisthodomus no hindrance to our locating the cult of Athena Polias in the eastern cella of the Hecatompedon, where other considerations would lead us to place it, but rather a confirmation of the theory. There will then be no necessity to regard the north side of a temple as its front, contrary to the usual custom, or to use ὀπισθεν in any but the strictest sense. With the image and cult of the Polias restored to the Hecatompedon the term ἀρχαῖος νεὸς may receive its natural interpretation, and the narrative of Pausanias be made more simple. We can now understand how Herodotus could designate it simply as τὸ ἱόν without ambiguity, which would not be the case were the principal Athena cult on the Acropolis in another temple on the present site of the Erechtheum, and how he could speak of it as if standing at the time of his visit to Athens. Furthermore the few difficulties of this view can be met by reasonable explanations, as, for example, by admitting that the Erechtheum was sometimes called a temple of Athena.

As we have seen, there is good reason for believing that this old temple was seen and mentioned by both Strabo and Pausanias as that of the Polias. How long it stood after the visit of the latter, we cannot say. But in the ruin of so many buildings on the Acropolis in its checkered history since then, when the Parthenon and Erechtheum were preserved largely by their conversion into Christian churches, and later into a mosque and the palace of the Turkish pasha, it need not excite our wonder if this temple, of poorer material and more easily demolished, was used as building material for houses or for the repair of the Acropolis walls themselves.

The theory here advocated, being somewhat revolutionary, naturally provokes attack, and being new has to bear the

burden of proof; it is, I believe, winning more and more adherents. Though it may be still only a theory, the traditional view cannot claim to be based on indisputably established facts, and ere long may even be called upon to explain its reason for being.

ARTHUR STODDARD COOLEY.

ATHENS, 1899.

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- Hezychius, s.v. *Ἀἰδοῦς Βαυὸς*, 396 n. 2.
- Himerius Soph., *Ecl.*, v 30, 357, 362 f.
- Inscriptions, *C.I.A.* I, 1, 355 n. 2; II, 273 h, 9 and 10, 350 and n. 2; *do.* 829, 3, 352 n. 3; IV, 1, 373²⁷, 387 and n. 4; *do.* 373³², 387 and n. 4; from Priene, 380 n. 3.
- Körte's article, 346 n. 1, 395 n. 1.
- Lamp of Callimachus, 353, 370, 373, 374, 392, 393, 396.
- Lucian, *Fisherman*, 21 ff., 357, 361 f., 389.
- Maiden Porch, 356, 364 n. 3, 391 and n. 2, 392, 393 n. 1.
- Old Temple, 345, 346 and n. 1, 348, 349, 350 and n. 6, 351, 352, 353, 354, 355, 356, 359, 361, 365, 366, 367, 368, 369, 373, 374, 392, 393, 394, 395, 396, 398, 400, 401.
- Old Temple of Athena, 349, 351, 353, 355, 356.
- Old Temple of Athena Polias, 350 n. 6, 354, 359, 367, 369, 373, 374.
- Olive, 371 and n. 3, 372, 375.
- Opisthodomus, 346 and n. 1, 347, 351, 352 and n. 2, 353, 354, 355, 374 n. 3, 395 and n. 1, 398, 399, 400, 401.
- Pandroseum, 352, 358, 364, 365, 372 f., 375.
- Parthenon, 345, 349, 353, 355 and n. 2, 356, 359, 361 and n. 2, 366, 367, 373 n. 1, 388, 389, 390, 392, 393, 395 and n. 1, 401.
- Parthenon a temple of the Polias, 389.
- Pausanias, i, 24, 3, lacuna, 366 ff.
 i, 26, 5, 396 ff.
 i, 26, 5—i, 27, 2, 380 ff.
- Pausanias's route on the Acropolis, 366 ff., 380 ff.
- Plut. *Quaest. Conv.* ix, 6, 363 f.
- Poseidon, Temple of, 362, 363, 375, 394, 397, 398.
- Poseidon-Erechtheus, 362, 363, 364, 383, 385, 386, 391, 392, 394, 397 and n. 1, 398.
- Πραξουπίδα*, 373, 378, 379, 380, 384.
- "Pre-Persian" Temple, 349, 351, 390.
- Priestess of Athena, 376-378, 381, 382, 383, 388.
- Sacred serpent, 371, 372, 375.
- Strabo ix, 16, 352 f., 359, 401.
- Temples at Rhamnus, 394 and n. 2, 395 (fig. 3).
- "Tokens" of Poseidon, 391, 392, 393, 397.
- Vitruvius, IV, 8, 4, 357, 359 ff.
- White on Opisthodomus, 347, 351 n. 1, 361 n. 2, 399 ff.
- Xenophon, *Hellen.* i, 6, 1, 351 ff.
- ἑσάρων*, see Athena Polias, image.



METOPÉ FROM THE WEST END OF THE PARTHENON: No. 1 (MICHAELIS)



METOPES FROM THE WEST END OF THE PARTHENON: No. XIV (MICHAELIS)

THE METOPES OF THE WEST END OF THE
PARTHENON

[PLATES V, VI]

THE metopes of the west end of the Parthenon have never hitherto been treated on the basis of a near examination because of the difficulty and apparent unprofitableness of the undertaking. The staging, however, erected here in the year 1896, for the purpose of repairing the entablature and other high portions, has made it possible to inspect closely the centre of the metope frieze extending over six metopes. Free access to the staging was readily granted me by Mr. P. Kas-triotes, Ephor of Antiquities in charge of the Acropolis, whose courtesies were numerous and helpful, and a close examination revealed the fact that in many particulars the metopes had been neither described nor drawn correctly.

The metopes accessible from the staging are the least well preserved, so that a study of the remaining eight was likely to be more profitable. By the kindness of Dr. Dörpfeld, the rope ladder, which Dr. B. Sauer used for his well-known work on the Parthenon pediments, was obtained, and with the aid of this I could examine the metopes close enough to handle them and to take measurements. I was able also to project the ladder far enough from the architrave to make photographs, some of which, to be sure, are not satisfactory, but the difficulties of taking them at all were great and these difficulties were often much increased by high wind. I succeeded, however, in examining the end of the building twice, while Mrs. Ebersole remained within easy hearing to make note of all observations

and measurements. I have also had the benefit of suggestions from Professor Richardson and Professor Waldstein, who examined the metopes where the staging permitted, and Mr. Carroll N. Brown assisted me in many places where the work was attended with more risk.

Professor Michaelis's *Der Parthenon*, though published in 1871, still affords the latest detailed discussion illustrated by drawings of our metopes. As Michaelis added to his own treatment a statement of all that had been written before him, and as nothing of moment has been said on the subject since, — unless Petersen's *Kunst des Pheidias am Parthenon und zu Olympia*, 1873, be excepted, — whoever has anything to add must put it mainly in the form of a revision of Michaelis's work. The purpose of this paper is, first, to revise the descriptions of Michaelis and to correct his drawings by the photographs,¹ and then to make some observations of a more general nature. The larger question as to what subject is represented in these metope sculptures is worthy of separate treatment. It ought to be added, however, that continued study and comparison of the reliefs tend to confirm the belief that the subject is the conflict between Greeks and Amrazons. These sculptures may doubtless share the distinction attributed by Klügmann to Micon's painting in the Poicilé, — that of having helped to fix the mounted type of Amazon so prevalent in the latter half of the fifth century and thereafter.

I

A nearer inspection, then, of the metopes has made it possible often to revise the statements and drawings of Michaelis. On page 148 he writes: "Die Metopen der Westseite sind noch ärger zerstört als diejenigen der östlichen Fronte, trotz

¹ A set of these photographs has been deposited in the British Museum at the request of Dr. A. S. Murray. On account of the broken and uneven surfaces, the photographs sometimes fail to show details which were easily observed while examining the marble.

Cockerells Aussage, dass alle mit Ausnahme von VI und VII genügend erhalten seien um ihren ursprünglichen Sinn zu erkennen. VI und VII fehlen gänzlich; in IV, X, XII sind nur Reste von je einer Figur übrig geblieben; VIII ist äusserst unkenntlich geworden."

A near examination also of the metopes of the east front, which are better preserved, would doubtless contribute much to our knowledge. Cockerell's statement, however, concerning the metopes of the west front is true, and Michaelis is in error as to VI and VII: enough of VI remains to prove that it did not contain a springing horse, while VII retains unmistakable evidence of a horse and clear enough proof of the usual fallen warrior. The statement in reference to IV, X, and XII must also be corrected: on each are visible remains of a second figure, showing clearly the general *motif* of the group; in IV even more may be traced. That VIII is not to be made out is true, though it is clear it did not contain a horse of the usual type.

Michaelis continues: "Leake hielt es für augenscheinlich, dass immer ein Reiter mit einem am Boden liegenden Feinde und zwei Kämpfer zu Fuss miteinander abwechselten; eine Meinung welcher Cockerell u. a. beistimmten. Indessen ist dieselbe in dieser Allgemeinheit unhaltbar. In I war sicher, in XI wahrscheinlich, kein Feind dem Reiter hinzugefügt, in VIII dagegen, wo wir nur Fussgänger erwarten sollten, scheinen die Reste mit hinlänglicher Deutlichkeit auf eine Reitergruppe hinzuweisen. VIII befindet sich über dem mittelsten Inter-columnium; leider ist VII durchaus zerstört, und es kann daher nur als Vermuthung ausgesprochen werden, dass auch an dieser Metopenreihe die Mitte, entsprechend der Hauptgruppe des Giebels darüber, durch die Composition, also etwa durch zwei Reitergruppen neben einander, ausgezeichnet war."

This entire passage needs to be corrected. The only variation from Leake's rule of alternation is metope I, and what can be said to remove even this exception will appear below under the discussion of I. Since it can now be stated that XI

combat and the enemy seems to be turned away from and not toward the fleeing rider. It is difficult to see how III, V, IX, and XIII can be closely related to their next neighbors on the right. Each seems complete in itself. The rider in XIII, for example, is wholly engaged with the enemy under the horse and has no part whatever in the action of XIV.

The only sense in which two metopes represent a unit in the composition is that in which from the rule of alternation any two viewed together present a general *motif* which is seven times repeated. The arrangement produces a decorative architectural member of characteristic simplicity, like bands of carved or painted ornamentation. These present within a short section the pattern, usually composed of two members, which is repeated along the entire building.

The most reasonable view concerning the relation of our metopes to each other is that, contrary to Petersen's but in harmony with Overbeck's opinion, they present a frieze-like representation of a battle. The warrior wearing the chiton enters in spirited form at I and is seen winning when mounted and losing when afoot, until the scene ends in splendid defeat at XIV.

The clearest way for me to supplement and correct the descriptions and drawings of my predecessors will be to give a brief description of each metope with photographic illustration. The numbering, as in Michaelis, begins at the northwest corner.

I (PLATE V). A mounted warrior moving to the right and wearing a short chiton and a flying chlamys, sits erect and extends the right upper arm almost straight back; the left hand touches the back of the horse's neck low on the mane; the right leg is drawn up and bent at the knee, and the left foot is seen against the background under the horse and well to the front. The horse is prancing; the tail near the body is slightly extended, but soon drops parallel to the edge of the triglyph. The head, right forearm, and right lower leg of the rider, and the head and both right legs of the horse are broken away.

The original surface of the horse's hind quarter is 0.15 m. in relief. There are no remains of a figure under the horse such as is seen in all the other metopes representing a horse and rider, though it is not impossible to think that an independent figure might have been attached.¹



FIGURE 2. — METOPE FROM THE WEST END OF THE PARTHENON :
No. II (MICHAELIS).

II (Fig. 2). Two warriors afoot. The one on the right, with left foot forward and body so turned that the most of

¹ To insure uniformity one is tempted to think there may have been an opposing figure so completely sculptured in the round as to have been attached to the metope block only at its floor, which is broken away, and at the horse's shoulder, which is also destroyed. A fair parallel is not wanting. A centaur metope from the south side, no. 308 in the British Museum, had the Greek in front of the rearing centaur attached by only three small points of contact with the background. Besides, in the horse's broken shoulder are two parallel grooves, possibly the sides of deep holes bored from the breast, and in front of the rider's knee, a hole 0.007 m. in diameter containing lead, and in the lower right leg another hole 0.007 m. in diameter containing a piece of a bronze pin. On the top of the architrave block, at the proper place under the floor of the metope (now broken away), there are pickings of the stone-hammer, which may possibly have had to do with the projection of pins through the floor of the metope. So much evidence exists for an independent figure. The spirit and workmanship

the back is visible, raises his right arm above his head¹ and advances to the attack. The left figure, nude, and facing full to the front, carries a round shield on the left arm and seems to be withdrawing and on the defensive. Important among the meagre remains of the right figure are the great toe of the



FIGURE 3. — METOPE FROM THE WEST END OF THE PARTHENON:
No. III (MICHAELIS).

left foot, and the throat and neck line. The left figure, much broken, shows the attachment of the left foot, and, extending back from the head, there is a slight elevation which suggests hair or a cap. Michaelis differs concerning the right figure.

III (Fig. 3). A mounted warrior with the short chiton, which extends to the horse's back, and with body inclined

of 1 is superior, and a figure in the highest possible relief would be fitting for a metope so excellent in its fragments. If such a figure by the horse's shoulder attacking or recoiling as in vase paintings, may be conjectured, the *motif* of the rider's body and right arm would be appropriate. It certainly is not so for attacking a figure on the ground; and further, a figure so slightly attached would be the first to disappear and would leave slight traces behind it.

¹ Cf. a less erect group from the Mausoleum, *Antike Denkmäler*, II, Taf. 16 (X, 35-36, and Heracles in Clarac, *Musée de Sculpture*, pl. 119, for the pose excepting the head.

forward, appears to raise the right arm. The left hand rests on the horse's mane as in 1, though lower down. The figure rides a prancing horse to the right whose tail, slightly extended and then falling, is gradually flattened into the background. Beneath is a nude male warrior, who falling forward to the right rests on the left hip and hand. His left leg is drawn up until the heel is brought under the groin, and his right leg lies along the floor of the metope, calf upward. The

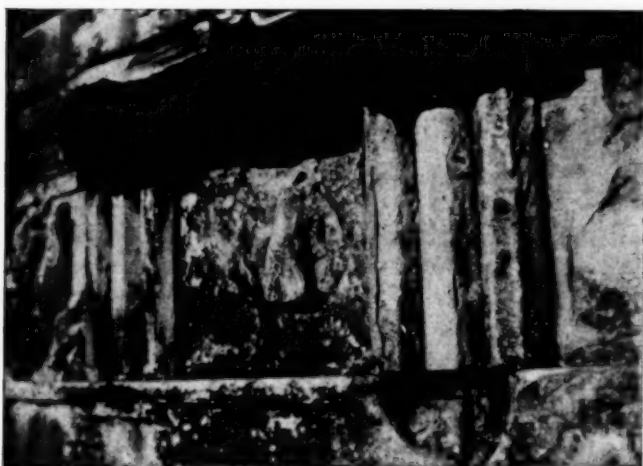


FIGURE 4.—METOPE FROM THE WEST END OF THE PARTHENON:
No. IV (MICHAELIS).

square outline and flat surface of the fore part of the horse's body underneath and the small patch above the rider's head, which has never been dressed down, suggests unfinished work.

IV (Fig. 4). Two warriors afoot. The figure to the left, which was probably nude, advances toward the right, with left foot forward and left arm extended, from which there seems to hang a chlamys or skin.¹ The warrior has seized an enemy by the hair or head. This second figure facing nearly to the front,

¹ Cf. Benndorf, *Metopen von Selinunt*, pl. vii.

and wearing a short chiton, carries on the left arm a round shield which forms a background and is seen on both sides of the body; the head and shoulders are forced to the right. The left figure, of which Michaelis takes no notice, is broken off almost flat with the background, but, in addition to what has already been indicated, the position of the right leg may be traced. The torso of the right figure remains 0.16 m. in relief, but the head, right arm, and legs are entirely gone.



FIGURE 5. — METOPE FROM THE WEST END OF THE PARTHENON :
No. V (MICHAELIS).

V (Fig. 5). A mounted warrior, clearly without drapery, rides to the right a rearing horse. The tail of the horse is treated as in I and III. A warrior lies beneath, nude, save for a chlamys about the left arm. The figure has fallen to the right and rests on the left hip and left arm; the face is to the front, and both legs are extended along the floor, the right falling forward over the left. Of the rider nothing remains except possibly drapery, but the broken condition of the marble affords some evidence of position. Of the horse there re-

main portions of the neck and shoulder, of the tail, of the left front leg, which is arched as usual, and of the left hind leg, which reaches the floor beyond the middle of the metope. Michaelis's drawing is blank on the left side.

VI (Fig. 6). There is a great hole in the middle of the metope; no evidence of sculpture remains except a small surface 0.01 m. in relief about half-way from the top and 0.24 m. from the left edge of the slab. There could have been no

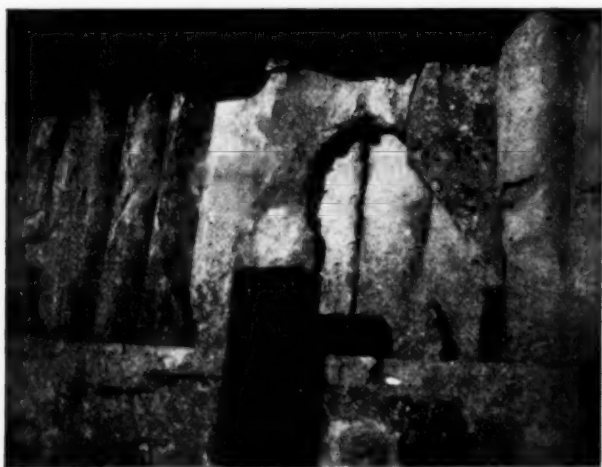


FIGURE 6.—METOPE FROM THE WEST END OF THE PARTHENON :
No. VI (MICHAELIS).

springing horse, since traces of either the tail or neck must have remained. This metope block was 0.13 m. thick at the bottom and 0.09 m. at the top. Michaelis says simply "völlig vernichtet," and gives no drawing.

VII (Fig. 7). A mounted warrior, apparently, rides to the right a springing horse, with tail as in v, over a fallen warrior. Few traces of the sculpture remain: of the rider only vertical scars in the marble; of the horse, the tail, part of the left hind leg and foot, and a scaling piece of the hind quarter soon to fall.

Of the fallen figure there remains only an elongated elevation measuring 0.07 m., with probable waist curve, on the floor. The warrior apparently lay to the right. The metope is 0.18 m. thick above and below. Michaelis gives no drawing, and remarks simply "durchaus zerstört."

VIII (Fig. 8). Not to be made out with certainty, though there is a good amount of broken elevation. There were probably again two warriors afoot, the left one attacking over a



FIGURE 7. — METOPE FROM THE WEST END OF THE PARTHENON:
No. VII (MICHAELIS).

rock an enemy who is falling upon his knees to the right. The portion of relief to the left cannot have been part of a horse, as Michaelis proposes. It is more likely the right elbow of an attacking figure whose body is partly turned forward.¹ The mass on the floor, which is 0.20 m. in relief, and begins 0.30 m. from the left edge of the slab, has scarcely the length, nor has it the appearance, of a sprawling horse. The large semi-circular hole in the upper left field of the metope, which has a

¹ Cf. Benndorf, *Griech. u. Sic. Vasenbilder*, Taf. xxxvi.

depth of 0.045 m. and an average diameter of 0.04 m. (greater inside), is difficult to explain. Cockerell's description is truer than that of Michaelis.

IX (Fig. 9). A mounted warrior wearing probably¹ a short chiton. The right arm was evidently raised, and extended backward, the left reached forward to the horse's mane as usual. The figure, as in I, rides a prancing horse to the right.



FIGURE 8.—METOPE FROM THE WEST END OF THE PARTHENON:
No. VIII (MICHAELIS).

Beneath is a warrior who has fallen to the right; his body, with face to the front, is supported on the left hip and by the left arm and hand, which are surrounded with a chlamys. The figure is otherwise nude; the right arm is parallel to the horse's body, and the left leg lies along the floor, with the right knee elevated²—a position much like that of the so-called

¹ Too much injured for definite assertion. The broken condition of the relief doubtless also gives the false impression that the figure sits sidewise on the horse and faces to the front. The left foot does not appear under the horse.

² The Greek architect, Mr. Balanos, in charge of the repairs now being made on the Parthenon, refused to allow the free tops of the stanchions, where they

'Cephisus' in the north angle of the pediment above. The large surface of 0.065 m. in relief at the back of the rider cannot be the remains of a shield, as Petersen conjectures. If this were true, not only would the shield be carried on the right arm, but it would be worn on the front instead of on the back of the arm. More likely the right arm was in front of a mass of the flying chlamys.¹ The upper portion of the rider,



FIGURE 9. — METOPE FROM THE WEST END OF THE PARTHENON:
No. IX (MICHAELIS).

the head and shoulders of the horse, and the head of the fallen figure, beside other parts of the sculpture, are broken away.

X (Fig. 10). Two warriors afoot. The one on the right advances to the left against an opponent who, wearing a short sleeveless chiton and a chlamys, has fallen on the right knee to the left. This figure, facing to the front, has the right foot

obscure a part of some of the metopes, to be sawed off, on the ground that they were needed to retain the metopes in place. Fortunately, this is the only metope which has any important part obscured by the intruding timber.

¹ Fair comparisons are to be found on the frieze of the Mausoleum.

with heel up crushed tightly under the groin; the left leg is extended, knee down, along the floor, and the left arm, bearing a shield, is uplifted in defence. Of the right-hand figure nothing remains but a trace of the back, shoulder, neck, and head, and two bronze pins in the marble behind the neck and the top of the head; of the left figure the upper part of the body is broken away, the folds of the chlamys fill the corner of the



FIGURE 10. — METOPE FROM THE WEST END OF THE PARTHENON:
No. X (MICHAELIS).

metope, and the remains of the shield, though they suggest a *pelta*, could belong to a round shield in a partly edgewise position.¹ Michaelis has no trace of the right hand figure.

XI (Fig. 11 *a, b*). A mounted warrior wearing a short chiton and flying chlamys as in I rides a leaping horse to the left. The right arm is raised and reaches backward, the left from the elbow is extended to the horse's mane, and the pose of the

¹ Cf. the frieze of the Niké Tempie, Ross, *Der Tempel der Nike Apteros*, pl. xii, the Magnesia frieze, Clarac, *Musée de Sculpture*, 117 E., no. 8 left, and Furtwängler, *Coll. Sabouroff*, pl. 73, which is most similar.

body is forward. The horse's right hind leg is stretched back, giving it a different position from the usual one. Beneath is a nude figure which has fallen to the left almost face down, though slightly turned to the front; the right leg is extended along the floor. The horse and rider are much broken away. The broken remains of the fallen figure, 0.09 m. in relief, show among other surfaces the perfectly preserved

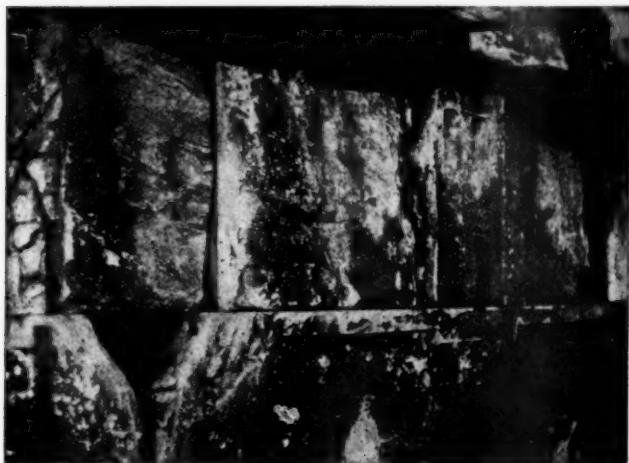


FIGURE 11 a. — METOPE FROM THE WEST END OF THE PARTHENON:
NO. XI (MICHAELIS).

modelling of the abdomen as far front as the umbilicus, which is included. Michaelis thinks the torso on the floor is 'ein Felsblock, keine menschliche Gestalt,' and Petersen likewise sees no 'Mann.'

XII (Fig. 12). Two warriors afoot. The one on the left, carrying a round shield on the left arm, with right arm raised and left foot forward, advances to the right against an antagonist who seems to be on the defensive and retiring to the right. Of the left-hand figure there remain the outline of the left leg attachment and of the round shield, traces of the neck, of the

right foot, and of what seems like the attachment of the right forearm raised to the shoulder; of the right-hand figure there is only a strip of what is probably the attachment of the lower left leg and that of the foot or ankle of the other leg, 0.37 m. to the left, and some traces of the line of the neck and shoulder. The right figure is wanting entirely in Michaelis.



FIGURE 11 b. — METOPE FROM THE WEST END OF THE PARTHENON:
No. XI (MICHAELIS).

XIII (Fig. 13). A mounted warrior, wearing a short chiton, with body inclined forward, right leg drawn up, and shoulders half to the front (the left arm is seen from the shoulder to the elbow and is then extended forward to the horse's mane), rides a lean, springing horse to the right. The horse's hip bone is sharp and his flank sunken; the tail is extended straight for 0.18 m. and is then dropped almost at a right angle. Beneath is a warrior who has fallen to the

right. The figure, nude save for the chlamys, which falls about the right arm, rests on the right hip and is supported by the right arm. The face is against the background; both legs are drawn up; the left is elevated, and the right knee is projected into the background; the left elbow rests against the inner side of the left thigh, and the forearm is raised to the horse. The head and right arm of the rider and the head and right legs of the horse, as well as other portions, are



FIGURE 12.—METOPE FROM THE WEST END OF THE PARTHENON:
No. XII (MICHAELIS).

broken away. It is one of the best preserved of our metopes. There is almost realistic extravagance in some parts of the modelling.

XIV (PLATE VI). Two warriors afoot. The one on the left nude and turned three-quarters to the front raises the right hand to the right shoulder. The extended left arm bears a round shield; the left leg is advanced, and traces of the right foot remain in the left corner of the metope. The figure attacks to the right, and has seized with the left hand the head

or, perhaps better, the hair, which seems to fall to the rim of the shield in two strands, of an opponent who wears a short, sleeveless chiton tightly girt, and a quiver. This latter figure falls to the right and, turned full to the front, rests on the left knee; the right leg is extended along the floor, and the arms are raised over the head along the rim of the shield, giving the whole body a semi-circular sweep. The sculptures are badly broken and worn down, though this is the best preserved of



FIGURE 13. — METOPE FROM THE WEST END OF THE PARTHENON :
No. XIII (MICHAELIS).

the western metopes excepting I. Of the left figure, the head, right arm, and leg, and of the right figure, the right lower leg are missing; but, with the possible exception of the right figure's left arm, the exact posture of both is clear from the attachments. The position of the left figure's right wrist and hand, in which there is a hole, is seen at the top of the right shoulder. The broken edge of the left figure's right side stands 0.04 m. free from the background, and the modelling of the back may be followed for 0.07 m., even past the spine, before the line

of juncture with the background is reached. The modelling and drapery in this splendid group,¹ wherever preserved, are rich though simple.

II

Some observations and discoveries in regard to the character and workmanship of the sculptures, evidence of bronze attachments, indications of repairs, lack of uniformity in the mouldings, and remains of color and decorations in color are worth recording.

Character and Workmanship of the Sculptures. — The sculptures were 0.20 m. or more in relief and had considerable portions in the round. The highest relief at present is the broken surface of the back of the fallen figure in XIII. Carving beneath the surface of the background is seen in the grooves of the chlamys folds in I, II, and XIII, and inside the shields on II (0.035 — 0.04 m.) and XIV. Under-cutting is common, the deepest now to be discovered being 0.07 m. in depth; this occurs under the skirt of the chiton which flows out on the horse's back in XIII, and a like depth is found at the back of the left figure in XIV. Evidence of the drill is frequently seen, but the bottoms of drill holes are most numerous along the front line of juncture of the left figure's advanced leg in XIV.

The principle of isocephalism prevails as usual, and the horses are not all of the same size. The simplicity of style and of arrangement tends to severity and to some monotony in the rider groups, where no one of the horses shows the spirit and the expressive treatment of the tail so frequent in the centaur metopes.

Evidences of unfinished, perhaps, rather than of inferior work

¹ This group with some variation is seen very frequently in later art. Cf. Mausoleum frieze, *Antike Denkmäler*, II, pl. 16 (II, 3-4); Ross, *Der Tempel der Nike Apteros*, pl. xii, o; Stackelberg, *Der Apollotempel zu Bassae*, pl. vii, 20, (reversed); Robert, *Antike Sarkophagreliefs*, pls. xxxiii, 79 and xxxiv, 80, and discussion there of comparisons with our metope; Gerhard, *Etrusk. Spiegel*, V, pl. 57; the Strangford shield of Athena; a lamp, case C, terra-cotta room, British Museum; a vase, Furtwängler, *Coll. Sabouroff*, pl. 73, etc., etc.

may be seen in the variety of mouldings, in the undressed piece above the rider's head in III, in the broad, flat, sketched appearance of the horse's tail, and in the flat unmodelled under surface of the horse's belly cut square as it is with the background in the same metope. The same defects may be seen also on the under surface of the horses in IX and XIII, and in the angular bend of the horse's tail in XIII. Much of the modelling in XIII, especially that of the lean horse, is almost extravagant and savors more of Hellenistic realism than of earlier Attic work. The groups showing figures on foot seem to have had more dramatic quality, and XIV, particularly, appears to have been of great excellence.

The usual conscientious painstaking of the workman is to be observed in XI and XIV where the modelling of the under surfaces within 0.02 or 0.03 m. of the floor is perfect, though it must have been always concealed from view, being set back 0.20 m. from the edge of the *taenia*. Metopes X and XI did not have the usual floor extending 0.15 m. and having a thickness of from 0.05 to 0.06 m. These metopes are wrought (XI especially) with great care to the very lower edge of the block. This brings the well-preserved abdomen of the fallen warrior in XI, where Michaelis is most in error, so near the top surface of the architrave that it is impossible to see it from the ground. It seems as if, with some mysterious foresight, the work had been done for display in a modern museum rather than for a recessed position forty feet above ground.

Evidence for Bronze Attachments.—In every case where preservation makes it possible (*i.e.* excepting in V, VII, and IX), a hole may be observed in the left hand of the rider, low down on the horse's mane, and the hand in III, indeed, still retains a bronze pin. This hole considered in connection with one of like sort always found—excepting in VII and IX, which are too much broken to show traces—at the horse's throat 0.05 m. below the lower jaw is evidence of a bronze bridle rein.

Holes of the ordinary size (0.0075–0.01 m. in diameter, and 0.02 m. deep) were discovered also at the neck and at the waist

line of the warriors. At least one—that on the left figure in XIV—among the holes found near the neck on seven of the different warriors served evidently to fix a bronze weapon in the uplifted right hand. The two bronze pins in X situated, the one near the forehead, the other at the backward-turned shoulder of the right figure, suit well the attachments for a sword or other weapon raised above the head and extending past the shoulder. The holes at the waist—usually on left side—observed in six different figures—two draped and four nude—may have served to attach bronze quivers or scabbards.

Piecing and Repairing.—The other holes found are very likely evidence either of piecing or repairing. Such an explanation of those which contain lead on the front portion of the horse in I, is discussed in the note under the description of that metope. It is possible that the bronze pin in the right lower leg of the rider of the same horse may have been used to repair a break, seeing that it stands in the middle of the broken surface. Repairs by the use of such metal pins may be seen at the tops of the columns now made accessible by the staging. The large hole described in VIII seems more like a dowel socket, and recalls the archaic manner of piecing so readily observed in the 'Tanten'; its location is where the head of the left warrior may have been. There is no danger of mistaking the effect of Morosini's bombardment for original holes. Dents, and small shot which one may still pick from the marble, are plentiful; but the work of shot and shell, and that of drill and chisel, are easily distinguished.

Evidence of repairs and piecing is most conclusive outside of the sculptured figures. On the mutule above IX the third *gutta* from the north is inserted with lead. It may also be admissible here to note that the edge of the second triglyph is slightly notched to make space for the too far advanced coronet of the horse's front leg. Metope V is pieced out at the top by a strip 0.025 m. wide, extending the entire length (1.44 m.), and preserved unbroken to this day. This, of course, contains the narrow moulding (0.015 m.) which finishes the metopes

and triglyphs at the top. The successful working and perfect joining of this fragile strip is one of the marvels of stone work.

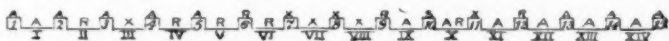
A still more delicate joining and piecing may be seen in the astragal moulding of XIV. The joints of the moulding of the metope with that of the triglyph, here preserved at both ends of the metope, are the most perfect mitre-joints conceivable. It is worth adding that the graceful beading is still preserved at the north angle of the metope as white and perfect as if fresh from the hand of the sculptor. The most marvellous instance of piecing was the affixing on this same XIV of sections of astragal moulding. Beginning at 0.07 m. from the north end, 0.455 m. of the moulding were attached by the employment of three rectangular dowels, 0.03×0.01 m. and 0.0125 m. in depth. The moulding has disappeared, leaving a perfectly smooth joint at the north end, with the plain surface of the metope beneath; the first dowel hole is empty; the second and third are filled with broken dowels. The measurements in centimetres of the added portion or portions are best exhibited as follows:



How brittle marble could have been worked into a strip of ornamentation so fragile and delicate (0.0125 m. in diameter), and could have been affixed successfully, seems almost beyond comprehension.

Lack of Uniformity in the Top Mouldings of the Metopes and Triglyphs. — The exquisite astragal moulding in XIV discussed above does not continue along the entire length of the west end. Three forms of moulding are found—astragal, half-round, and square. Metopes III, VII, and VIII, and triglyphs 7, 8, 9, and 11 are too much broken to show what kind of moulding they originally had. The astragal form is seen on metopes I, IX, XI, XII, XIII, and XIV, and on triglyphs 1, 2, 3, 4, 5, 13, 14, and 15; the half-round on metopes II, IV, V, and VI, and triglyphs 6 and 12; the square on triglyph 10.

Metope x (Fig. 14) shows two forms, — astragal for two-thirds of the distance from the north and half-round the rest of the way. The distribution may be shown thus :¹



Why this variation? The astragal was certainly the completed form of moulding. The preparation of the ninety-two metopes perhaps delayed the completion of the building and, as minor details in stone work are commonly executed after the block to be ornamented is in position, some of them may have been hurried into place before they were entirely finished, with the expectation of having them completed later. When the corona blocks were placed over the metope frieze, the continuance of the work may have been found difficult, or the necessity of giving way to the operations of the builders may have deferred the finishing touches until the difficulty of reaching the metopes made the completing of details, if not finally unadvisable, at least less immediately necessary, especially since the difference could not be noticed from the ground. It may be worthy of attention that the astragal is found at both ends, and the uncompleted forms toward the centre, of the metope frieze.

Color and Color Decoration. — The white, fresh-looking astragal in the secluded corner of XIV, spoken of above, while it contributes no information on the color scheme of the metopes, doubtless owes its remarkable preservation partly at least to the coat of pigment which covered it. Conclusive evidence of color, however, is not wanting. Some traces of red were observed on I, III, VIII, X, and XII. The half-round moulding of V was covered with color the remains of which show a dark, dull-brown hue. The angle of the corona block above IV, the under surface of the corona above VI, and the upper left field of XIV show sure remains of red. Red appears to have been

¹ In the diagram A means astragal; R, half-round; S, square; x, all broken away.

dropped on the surface of the architrave by the *guttae* of the *regula* under triglyph 15. Spots of blue were observed on triglyphs 6 and 14, and in the upper inner angles of the channels of triglyphs 5 and 15, there remained a dark incrustation, doubtless of pigment, which turned to dust when scratched. The painted meander pattern is plainly seen along the lower



FIGURE 14. — ASTRAGAL, AND HALF-ROUND MOULDING ON METOPE X.

edge of the *corona* above v and on the *taenia* under xiv. The eleven palmettes on the *regula* under triglyph 15 are almost all preserved and can be accurately reproduced. These patterns are now of a dark brownish color.

Lack of time alone prevented the continuation of my work to the fine metope which remains on the south side, and to those on the north side adjacent to the west end.

MOUNT VERNON, IOWA.

WILLIAM STAHL EBERSOLE.

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ARCHAEOLOGICAL NEWS¹

NOTES OF RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

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GENERAL AND MISCELLANEOUS

RUSSIA.—**The Ruins of Merv.**—In *R. Arch.* XXXIV, 1899, pp. 108-114 (3 figs.), G. Katcheretz publishes the third of his series of 'Notes on Russian Archaeology.' This is an abstract and review of Joukovski's work on the ruins of Merv, *Materials for the Archaeology of Russia*, XIV, 1894. Joukovski's work is mainly historical, but his description of the existing ruins is good. He tried but little excavation, and found nothing of any great interest. Extensive remains of the different periods of the history of the place from the Sassanide times to the final fall of the city are preserved.

Tumuli in the District of St. Petersburg.—In *R. Arch.* XXXIV, 1899, pp. 282-287 (1 fig.), G. Katcheretz, in the fourth of his series of notes on Russian archaeology, describes tumuli in the district of St. Petersburg. This article gives a summary of the Russian work of Spitzine, in *Materials for the Archaeology of Russia*, XX, 1896. About six thousand tumuli were excavated by Ivanovski from 1872 to 1885 and in 1891. A few of the objects found belong to the eighth and seventeenth centuries, but the rest fall into two divisions, one belonging to the eleventh and twelfth, the other to the thirteenth and fourteenth centuries. In the tombs of the first class the body was

¹ The departments of Archaeological News and Discussions and of Bibliography of Current Archaeological Literature are conducted by Professor FOWLER, Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Professor HARRY E. BURTON, Professor JAMES C. EGBERT, JR., Professor ELMER T. MERRILL, Mr. GEORGE N. OLCOTT, Professor JAMES M. PATON, Dr. GEORGE A. REISNER, Professor HERBERT WEIR SMYTH, and the Editors, especially Professor MARQUAND.

No attempt is made to include in the present number of the JOURNAL material published after June 30, 1899.

For an explanation of the abbreviations, see pp. 329, 330.

laid on the ground, with the back and head supported on a pile of stones. The people were probably Russian. In the tumuli of the thirteenth and fourteenth centuries the bodies were seated and placed in an oval trench about 0.70 m. deep. To the same period belong some simple tombs without tumuli. A small class of twenty-five tumuli, in the region still occupied by the Vodi, a people of Finnish race, shows that the Vodi practised the same funeral rites as their Russian neighbors. The objects found in those tombs are, however, of Scandinavian or Finnish origin. A list of the plates of the Russian publication closes the article and constitutes a partial list of the objects, mostly personal ornaments and weapons, found in the tombs.

A SWISS ARCHAEOLOGICAL ORGAN.—The *Anzeiger für Schweiz. Alterthumskunde*, the periodical recently started by the authorities of the Landesmuseum, has been adopted as the official organ of the Zurich Antiquarische Gesellschaft and also of the Swiss Gesellschaft für Erhaltung historischer Kunstdenkmäler. The *Statistik Schweizerischer Kunstdenkmäler*, hitherto issued by Professor J. R. Rahn as commissioner of the Swiss Federal Landesmuseum, will in future be published as a supplement to the *Anzeiger*. An attempt will also be made to include in the *Anzeiger* a literary catalogue of the publications of the various cantonal archaeological and antiquarian societies. (*Athen*. June 10, 1899.)

REVUE DES ÉTUDES ANCIENNES.—The *Annales de la Faculté des Lettres de Bordeaux et des Universités du Midi* begins a fourth series with the year 1899. Henceforth it is to be divided into a *Revue des Études Anciennes* and a *Revue des Lettres Françaises et Étrangères*. An introductory notice of the new series by G. Radet is found in *Revue des Études Anciennes*, I, 1899, pp. 1-6.

GERMAN AGENT AT CONSTANTINOPLE.—Dr. Theodor Wiegand has been appointed Departmental Curator of the Royal Museums of Berlin, with an official residence at Constantinople. This post, which was originally founded in Smyrna for Karl Humann in 1884, has been reconstituted in order that the interests of the Berlin Museums in fresh Oriental discoveries may be cared for by a resident expert with a definite position. (*Athen*. April 29, 1899.)

ROME. — A Collection of Coins belonging to the Municipality.—The municipal government of Rome acquired for thirty thousand lire the important Bignami collection of coins. Professor Camillo Serafini was appointed to catalogue the collection and has already made considerable progress. The collection will be exhibited in the Conservatori Museum. (*L'Arte*, 1898, p. 210.)

TURIN. — Drawings of Old Masters in the Royal Library.—In connection with the Turin exhibition of 1898 a selection of about one hundred drawings by old masters were exhibited, which form a part of the treasures of the Royal Library. In the *Rep. f. K.*, 1899, pp. 13-21 Charles Loeser

gives a general account of this collection of drawings, for which as yet no catalogue has been published.

The Turin Exhibition. — In *L'Arte*, 1898, pp. 177-182, Antonio Taramelli describes the very interesting exhibition of Italian art held in connection with the Turin exhibition of 1898.

ICONOGRAPHY OF THE ANNUNCIATION. — M. Gerspach will soon publish a volume on the Annunciation, in which on 150 plates will be illustrated representations of the Annunciation from the earliest Catacomb paintings down to the seventeenth century. (*R. Art Chré.* 1898, p. 416.)

GRAFFITI OF THE FIFTEENTH CENTURY. — Some fifteenth and sixteenth century graffiti from San Giorgio Ingannapoltron at Valpolicella near Verona were published in *Arte e Storia*, November 15, 1898; others have been published by Professor Bigini in his monumental description of San Francesco di Lodi; others exist in fourteenth century frescoes in San Salvatore di Collalto near Treviso. In the *Arch. Stor. Lomb.*, 1899, pp. 124-130, Diego Sant' Ambrogio publishes a series of sixteenth and seventeenth century graffiti from the basilica at San Giulio d'Orta.

BERLIN. — **Exhibition of Mediaeval and Renaissance Art.** — The exhibition of works of art of the Mediaeval and Renaissance periods held under the auspices of the Kunsthistorische Gesellschaft revealed from the private collections of Berlin many fine examples of paintings, miniatures, drawings, marbles, bronzes, stuccoes, ceramics, furniture, and embroideries. The most important are noted in *L'Arte*, 1898, pp. 318-320.

PHOTOGRAPHS. — *L'Arte*, 1898, p. 214, announces that Braun will undertake as soon as possible the publication of carbon prints from the galleries of Milan and Venice; that Brogi will reproduce works of art from Liguria and Piedmont, that Anderson will complete the task of photographing works of art in the principal towns between Milan and Venice. Anderson has published supplements to his catalogue of photographs: —

- (1) Rome: views, museums, galleries, neighboring towns.
- (2) Florence, Pesaro, Ancona, Recanati, Assisi, Orvieto, Perugia, Spello.
- (3) Venice, Castelfranco, Vicenza, Conegliano, Padua, Parma, Modena, Ferrara.
- (4) Milan, Saronno, Lodi, Treviglio.

The *Rep. f. K.* 1889, p. 80, announces that Fritz Hoeffe of Augsburg has published photographs of paintings and sculptures in the Museum of Stuttgart among the paintings of the gallery of the Prince of Donaueschingen.

Reproductions of Rembrandt's Etchings. — The Autotype Company are going to publish a series of copies of etchings by Rembrandt, selected from the collection at present exhibited in the Department of Prints and Drawings of the British Museum. The reproductions are made to exact size by the Company's "autogravure" method of photographic engraving. Special attention has been given to the paper employed, and also to the tone

of ink in which the prints are made. For the convenience of collectors and others they are printed on a uniform size of paper, $13\frac{1}{2}$ inches by $10\frac{1}{2}$ inches, so as to be suitable for the portfolio or for binding in book form. (*Athen.* May 27, 1899.)

A Corpus of Greek Christian Inscriptions.—In *B.C.H.* XXII (1898), pp. 410–415, Director Homolle presents the plan of the French School at Athens for the publication of a *Corpus Inscriptionum Graecarum Christianarum*. The collection of Franz in *C.I.G.* IV, has long been inadequate, and the new work is urgently demanded by all students of the Byzantine period. It is proposed to collect all the Christian inscriptions in Greek belonging to the Roman, Byzantine, and Neo-Hellenic periods. As even eighteenth century inscriptions are often important, all the documents must be collected before the limits of the work can be determined. The changes in writing during this period are so numerous that it is necessary to publish the inscriptions in accurate facsimiles, and such a publication will naturally call for much time, effort, and money. To remove as rapidly as possible the disadvantages at present existing, it is proposed to begin at once a provisional and cheap publication, containing in cursive characters all the texts at present known, or which may be discovered. These texts will be carefully collated by the aid of the originals, squeezes, and photographs, wherever these can be obtained, and the orthography, accentuation, and punctuation will be preserved, any corrections being given in the notes. There will be a full bibliography and description of each monument, but no discussions, and the commentary will be limited to the necessary chronological or palaeographical notes. Particular care will be given to make the *indices* complete, and a full introduction containing facsimiles of the types of writing will make the collection a manual of Byzantine epigraphy. This collection will also be of great use in the preparation of the larger *Corpus*. All communications are to be sent to the *Direction de l'École Française d'Athènes*. The inscriptions of Europe and Africa have been entrusted to Laurent, and those of Asia to Franz Cumont. The Académie des Inscriptions et Belles-Lettres has undertaken the preparation of the *Corpus* by appointing a commission of Duchesne, Schlumberger, Bayet, Diehl, and especially qualified members of the Academy, with Millet, Cumont, and Laurent as secretaries. The French Minister of Public Instruction, the Turkish government through Hamdy Bey, and the Greek Minister of Public Instruction have promised their support, and the help of all scholars is asked to make the new work a model of epigraphic publication.

Greek Inscriptions Relating to Roman Antiquities.—The Académie des Inscriptions et Belles-Lettres has decided to unite in one collection all Greek inscriptions relating to Roman Antiquities. It is intended to extract from the *Corpus*, and from the various publications in which they have appeared, all inscriptions belonging to this category and to publish them in volumes of convenient size. The text is to be given in ordinary type, accompanied by bibliographical references. The work will consist of three volumes. (I) *Europe* (except Greece) and *Africa*; (II) *Greece, Macedonia,*

and the Islands; (III) Asia. The three volumes are to be published simultaneously. The committee in charge consists of P. Foucart, A. Héron de Villefosse, and R. Cagnat. They appeal to scholars and travellers who possess copies, squeezes, or photographs of inscriptions to put them at the disposal of the committee. Communications should be addressed to *M. le Secrétaire perpétuel de l'Académie des Inscriptions et Belles-Lettres, Palais de l'Institut, Paris.*

NECROLOGY.—**Stephanos Koumanoudes.**—The *Athen.*, June 10, 1899, announces the death of the prominent Greek archaeologist Stephanos Koumanoudes.

Friedrich Leitschuh.—The art critic Dr. Friedrich Leitschuh, principal librarian of the Royal Library of Bamberg, has just died at the age of sixty-one. He wrote a number of works on art, and edited Dürer's *Tagebuch der Reise in die Niederlande.* (*Athen.* January 17, 1899.)

Bruno Bucher.—On June 9th Hofrath Bruno Bucher, who was the first Director of the Austrian Museum für Kunst und Industrie, died at Vienna in his seventy-fourth year. He was a brother of the late Lothar Bucher, and author of a considerable number of works on arts and crafts, the best known of which are his *Real-lexikon der Kunst-gewerbe*, *Die Geschichte der Technischen Künste*, and *Die Kunst im Handwerk.* (*Athen.* July 15, 1899.)

Edmond Le Blant.—The first number of the *B. M. Soc. Ant. Fr.* for 1899, p. 59, contains the 'Notice Nécrologique' of the famous French epigraphist Edmond Le Blant who died in 1897. It was presented before the Société Nationale des Antiquaires de France on December 28, 1898, by Amédée Hauvette. In the same number, pp. 79-123, Maurice Prou gives a complete bibliography of the writings of Le Blant.

EGYPT

German Work in Egypt.—In the imperial German budget ten thousand M. is allotted for the present session to the promotion of scientific investigations in Egypt. A German Egyptologist is to be attached to the consulate general at Cairo. (*Berl. Phil. W.* January 7, 1899, p. 26.)

American Explorations.—Mrs. Phoebe Hearst, who has been greatly interested in archaeological research during the past years, is founding a new museum of archaeology for the University of California. She expects to undertake explorations in Egypt for the Universities of Pennsylvania and California during the next five years. According to *Biblia*, Dr. George A. Reisner, formerly of Harvard University, who is a member of the international committee engaged to compile a catalogue of the Gizeh Museum in Egypt, will take charge of the excavations in Egypt, and later become an officer of the California Museum. (*S. S. Times*, May 27, 1899.)

ALEXANDRIA.—**Excavation of the Serapeum.**—In *Rend. Acc. Lincei*, VII, 1899, pp. 306-307, G. Lumbroso publishes a portion of a letter

from G. Botti, director of the Greco-Roman Museum at Alexandria, describing the excavation of the Serapeum. The Apis of black granite found in 1895, and, according to an inscription found with it, dating from the time of Hadrian, is being restored. Professor Schreiber, who is excavating the palace of the Ptolemies, has come upon the ruins of a large building, and has found a piece of a marble architrave of the most perfect workmanship.

The Palaces of the Ptolemies.—In the uncultivated land to the east of the Ramleh railway station at Alexandria, where the palaces of the Ptolemies once stood, methodical excavations have been undertaken on a large scale since October, 1898, by Ferdinand Noack. "Unfortunately, they have not been so far accompanied by any remarkable success. The palaces were apparently thoroughly destroyed in ancient times, their material being used for other buildings. Only the foundation walls seem to have been preserved in part. If it were possible to reconstruct at least the plan of the old buildings by means of excavations, this in itself would be no small gain." (STEINDORFF, *S. S. Times*, April 29, 1899.)

BEHBËT. — The Temple of Isis.—Mr. Bénédite has undertaken excavations in the Delta, examining the site of Behbêt (or Behbêt el-haggar), the ancient Iseion, when temple ruins, dating from the time of Nectanebus and Ptolemy II, form the only considerable ruin of that kind in Lower Egypt. After this, he will attack the locality of Benha (ancient Athribis.) (W. MAX MÜLLER, *S. S. Times*, January 28, 1899.)

DER EL BAHARI. — Greek Graffiti.—Seventeen graffiti from the walls of the court of Der el Bahari, the funerary temple of Queen Hatshepsut, are chiefly names. One or two recount cures made by Amenotnes the wise-man, a contemporary of King Amenhotep III. He seems to have been deified under Ptolemy Euergetes II, about 170 B.C., a time to which the graffiti may belong. Six others are from El Kar. One mentions the goddess Smithin. (C. R. PEERS, *J.H.S.* XIX, 1889, pp. 13-18; 23 facsimiles.)

Drah-Abul-Neggah.—Spiegelberg and Newberry have found the funerary temple of Queen Ahmes-nefert-iri of the eighteenth dynasty near the Temple of Amenophis I, found by Spiegelberg in 1896. The necropolis has been systematically excavated from the Temple of Amenophis I up to the mountain, where the work is now being continued. An intact tomb and many burial pits were found; but they are all graves of poor people of the eighteenth dynasty. By Tel-el-Barabi a brick building with foundation deposits of Râ-mâ-ka has been found over which Rameses II and III had built a sanctuary out of limestone blocks from the temple of Dêr-el-Bahri. (WIEDEMANN, in *Orient. Litt. Zeit.* 1898, col. 25.)

HÔU. — Prehistoric and Other Remains.—The excavations undertaken by Professor Flinders Petrie in Hôu, the ancient *Diospolis parva*, on the western bank of the Nile, to the north of Denderah, have yielded prehistoric remains and others of the twelfth dynasty. Among them there are *bucrania*, prepared for fixing to a wall,—heads of oxen, goats, etc., the

skulls cut at the back, the first of the kind ever found in Egypt. (STEINDORFF, *S. S. Times*, April 29, 1899.)

In *S. S. Times*, April 1, A. H. Sayce writes to H. V. Hilprecht: "I found that the diggers for *sebakh*, or nitrogenous earth, had laid bare part of a quay at Hû, which was built, apparently, in the fifth century A.D. At all events, it is composed of blocks of limestone and sandstone taken from the temple of the Greco-Roman epoch. I copied on them the cartouches of Ptolemy X, Trajan, Hadrian, and Marcus Aurelius. On one is a full-face figure of Victory, and on another a reference to a 'temple of the obelisk.'"

KARNAK. — Two Statues. — In *Biblia*, 1899, pp. 369-375, Charles N. Crewdson describes the finding at Karnak of an alabaster statue of Ammon and a statue of Usertesen I. The statue of Ammon is of fine workmanship. It is now broken into three parts, but head and face are almost intact. The statue is about eighteen feet high. The statue of Usertesen I is the oldest monument ever found in the temple at Karnak, and is important as furnishing additional proof that the part of the temple where it was found is a work of the twelfth dynasty.

Renovation of the Great Temple. — The work of renovating the great temple of Karnak, several years ago commenced by Mr. Legrain, inspector of the service of antiquities for the Egyptian government, has been continued during the last winter. First of all, it was necessary to raise the impending column (*la colonne penchée*) and the architrave resting upon it again, in order to prevent it from falling to the ground entirely. Seven hundred workmen have accomplished the task in the same manner as it was done by the ancient Egyptians. A sandhill 54 feet high and 240 feet long was thrown up to serve as a kind of scaffold. Upon its sloping surface the single parts of the column were drawn down, in order to be put together again later. At another place of the same temple Legrain found a number of blocks originally forming part of a building erected by Queen Hatshepsowet, which in ancient times had been torn down. The reliefs found upon them represent the queen's funeral and other events from her government. The most important of these reliefs shows us a boat with a chapel, rowed by King Thutmosis II, the brother and husband of the queen. As from most other sculptures of Hatshepsowet, so also from this, her figure and name have been removed by order of her brother. (STEINDORFF, *S. S. Times*, April 29, 1889.)

Legrain has lately discovered a very interesting monument, which throws light on the origin of Hor-m-heb (eighteenth dynasty) and his relation to the preceding kings. (A. H. SAYCE, *S. S. Times*, April 1, 1899.)

KASR EL BANÂT. — Excavations. — Messrs. Grenfell and Hunt started excavations in December on behalf of the Egypt Exploration Fund at Kasr el Banât, in the northwest of the Fayûm. Documents found on the spot show that the ancient name of the town was Euhemeria, in the division of Themistius. (*Athen*. January 21, 1899.)

HARÎT. — **Excavations.** — Messrs. Grenfell and Hunt, after meeting with considerable success in their excavations at Kasr el Banât, have moved to the neighboring Ptolemaic and early Roman site of Harit, which they have identified as the ancient Theadelphia. (*Athen.* March 4, 1899.)

KOM EL-AHMAR. — **Fragment of a Stele.** — At Kom el-Ahmar, opposite el-Kab, Mr. Green has found another portion of the granite stèle of the early King Khâ-sekhmui-am-f-Ilorui-hotep, whose tomb was discovered at Abydos by Amélineau. This portion of the stèle is covered with inscriptions and sculptures, all of them, unfortunately, carefully hammered out, which give the ordinary cartouche of the Pharaoh and the name of his palace, and state that he built the "treasure-chamber" of the temple at Nekhen (the modern Kom el-Ahmar). The sculptures are very elaborate, and represent, among other things, a column, on either side of which stand the king and the goddess Nekheb. (A. H. SAYCE, *S. S. Times*, April 1, 1899.)

SAQQARAH. — **A Temple of the Old Empire.** — Dr. Schäfer of the Berlin museum, with his colleagues Dr. Lindel and Dr. Rubensohn, has excavated a temple of the Sun of the fifth dynasty at Abusir, near Saqqarah. It was built by Ni-woser-re. The temple is a rectangle, the entrance being at the east end and the western third being occupied by the pyramid called the pyramid of Riqqa. The lower part of this pyramid, built of basalt and granite, is found to be well preserved. At the east end of the temple, at each side of the entrance, was a covered passage along the wall, with reliefs representing a festival. In the inner room of the temple were nine large alabaster basins. At the middle point of the interior of the temple is an altar of five great blocks of alabaster. The altar is 6 m. × 5.50 m. It consists of four Egyptian sacrifice-tables and a round sacrifice-slab in the middle. Loret has uncovered a number of mastabas at Saqqarah, among them four of the sixth dynasty. Excavations at Alexandria are to be undertaken (*Berl. Phil. W.* February 18, 1899, pp. 220 ff.) A description of the temple of Ni-woser-re (also called Seshep-eb-rê "pleasing the heart of the Sun-god") is given by G. Steindorff, *S. S. Times*, April 1, and the statement is added, that "shortly before the excavations of this year were brought to an end, there were discovered, below the pavement of the temple complex, remains of still earlier buildings, which, it is expected, will be carefully examined in the next year."

The Tomb of Ptahhetep. — In *Biblia*, 1899, pp. 365-369, N. de G. Davies describes in part the tomb of Ptahhetep. Mariette's plan of the tomb is wrong. In addition to the chamber of Ptahhetep there is a corridor and a second chamber, both of which are inscribed with the name Ikhetetep. The paintings of this tomb are exceptionally fine, though the work is uneven. The name of the painter, Ptahankhni, is given, and also, apparently, his portrait. (The same report appears in *Am. Ant.* 1899, pp. 247-249.)

New Mastabas. — The investigation of the necropolis of Saqqarah is being continued by Loret. "To the north of the tombs of Mereraka and Kagemne, which were opened in 1893, he has discovered a series of other

mastabas near a street. They all belong to the sixth dynasty, and are richly decorated with reliefs, some of which are reported to excel all the other known works of that period in regard to their fine execution. In one of these tombs a vault has been preserved." (STEINDORFF, *S. S. Times*, April 29, 1899.)

SIWAH. — A Visit to the Oasis. — In *S. S. Times*, May 27, 1899, Steindorff writes of an exploring tour undertaken by Von Grünau, a young German officer, during December, 1898, and January, 1899. "He went to Siwah, the oasis of Jupiter Ammon, situated to the west of Egypt, in the Libyan desert, which for several years no European traveller had visited. This expedition was very successful, although the explorer found that only few remains exist of the buildings of the great temple of Ammon, in which once Alexander the Great was proclaimed a son of Zeus, and which about twenty-five years ago was still in a comparatively good condition. The ancient material has been used for building modern houses."

THEBES. — The Grave of Thothmes I. — The discovery of the grave of Thothmes I, the first king of the eighteenth dynasty, in the Valley of the Kings is reported. It lies between graves Nos. 14 and 15, the graves of Setnacht and Seti I. It consists of only two chambers, being at once the smallest and the earliest royal grave in the valley. (*Berl. Phil. W.* June 17, 1899, p. 765.)

Discoveries in the Necropolis. — In the *Independent*, April 6, 1899, W. Max Müller gives a brief account of discoveries in the Theban necropolis in January. Most of the graves excavated probably belonged to the period between the thirteenth and the seventeenth dynasty. The crude wooden *ushebti* were often enclosed in small sarcophagi, over which were once imitations of tombs. The *ushebti* probably were to represent the deceased, not his slaves. The pits found had been plundered in ancient times and used again, some of them as burial places for sacred hawks and ibises. One tomb belonged originally to Heri, inspector of granaries of Queen Aahhotep of the eighteenth dynasty. Another belonged to Dhuti, superintendent of the manufacture of works in precious metals under Hatshepsut and Dhutmose III. His name occurs on gold and silver plates in the Louvre. He boasts of having registered the product brought from Punt under Queen Hatshepsut, and his name and likeness, much defaced, have now been found in the temple of Dér-el-Bahri. In the *S. S. Times*, January 1, Müller writes as follows: "Dr. Spiegelberg of Strassburg and Mr. Newberry have obtained important results near the temple of Amenhotep I, in the necropolis of Thebes, discovering traces of a chapel and a royal palace from the beginning of the eighteenth dynasty. The alleged mummy of the sun-disk-worshipper Amenhotep IV, from Biban el-muluk, has now been examined by several scholars, and a supposition ventured lately by Mr. Groff has been shown to be an indisputable fact. It is not Amenhotep IV, whose mummy must, besides, have been destroyed during the revolution following soon after his death, but King Me(r)neptah of the nineteenth dynasty, who

was until quite recently considered the Pharaoh of the exodus. His absence from the great mummy find of Dêr-el-Bahri, made several years ago, had confirmed many in the belief that his body must rest on the ground of the Red Sea. In general, the old theory which connects Merneptah with the exodus seems to have become untenable."

In *S. S. Times*, March 4, he gives a more complete account of the discoveries: "The chapel discovered close to the northeast side of the temple of Amenophis I in Drah-Abu-l-Neggah turned out to be that of Queen Ahmes-nefert-ari, the wife of Ahmose I, the ancestor of the eighteenth dynasty, who was worshipped especially in the twentieth dynasty. Then the hill El-Barabi, near Gurna, was removed. In its lowest strata traces of a palace of the famous Queen Hatshepsut, or Makarê, were found, foundation deposits, and remnants of walls from bricks stamped with the name of Hatshepsut. Only a few pieces of plaster indicated the magnificent decoration of the walls. Evidently the building was torn down directly after the death of the queen (ca. 1500 B.C.), when her nephew (or brother?), Thutmosis III, attained to the government, and satisfied his hatred of Hat-shepsut by a fierce destruction of her buildings, or, at least, by effacing her name from the inscriptions. Rameses II built on the ruins a sanctuary with stones taken from the temple of the same queen at Dêr-el-Bahri. The new temple was enlarged by Rameses III, but already in the twenty-fourth dynasty it was so decayed that it began to be used as a quarry. In Greek and Roman time burials were made in it. The inscriptions discovered are few, but many ceramic finds with hieratic inscriptions, giving the dates, etc., present great archaeological interest. The excavators have begun a most thorough exploration of the part of the Theban necropolis situated at Drah-Abu-l-Neggah, and have had the rare luck of finding an intact tomb. Although it belongs only to a 'chief basket-maker' and his family, it contained many interesting objects from the eighteenth dynasty. Speedy publication is promised, and a map of that section of the necropolis indicating every pit in the rock."

PERSIA

SUSA.—*De Morgan's Excavations.*—In *R. Arch.* XXXIV, 1899, pp. 14-36 (1 pl.; 1 sketch map), 162-187, J. de Morgan publishes an account of his excavations at Susa in 1897-98. See *Am. J. Arch.* 1899, pp. 246-248. The present account is more detailed than that previously published in the *C. R. Acad. Insc.*, giving the results of the opening of each trench separately.

BABYLONIA

The German "Orientgesellschaft."—At the annual meeting in Berlin, May 8, 1899, the first annual report of the Society was presented. The Society has perfected its organization, acquired sufficient funds for active operations, and sent out an expedition to Babylon. Dr. Koldewey, Dr.

Meissner, Mr. Andrae, and Mr. H. F. L. Meyer compose the expedition. Important results are expected. The Society has more than five hundred members. A list of officers is given. (*Berl. Phil. W.* May 27, 1899, pp. 667-670.)

The Society has chosen as the first object of its attack the mound commonly known as El-Kasr, or the Castle, containing the ruins of the magnificent castle erected by Nebuchadnezzar, about 600 B.C., in which he lived during the greater portion of his reign, and in which Alexander the Great died. For the present, funds have been secured to carry on the diggings for five years; but as the Society has been liberally supported by the contributions of its members and by the German government, it is more than likely that the work will be continued indefinitely. The Royal Museums in Berlin are coöperating with the Society. (*Nation*, April 6, 1899.)

NIPPUR. — Excavations of the University of Pennsylvania. —

The expedition reached Nippur February 4, 1899. "On February 6 the actual work began at the ruins, with 143 workmen of all grades. The chief attention was at once directed to the establishing of the ground plan of an apparently important and very ancient structure built of kiln-burned bricks, at the extreme southeastern end of the city proper, on the western side of the ancient canal which separated the latter from the temple of Bel. During the month of February a long wall of this structure had been traced a distance of nearly 500 feet, by a series of open trenches and tunnels at a considerable depth. For the present it is impossible to fix the precise character of this wall and what it enclosed. A small inscribed stele of baked clay, over 120 cuneiform tablets, complete and fragmentary, five seal cylinders, thirty coffins and graves of different periods, a jar containing coins and jewellery, and a number of minor antiquities, have rewarded the search of the members during the first three weeks" (*S. S. Times*, April 29, 1899). A report dated April 1, says that "Mr. Geere, one of the architects of the expedition, who contracted pleuro-pneumonia and typhoid fever in rapid succession immediately after his arrival at Baghdad, was about to start for Nippur after an illness of more than three months, during which he was nursed by Mr. Fisher, the other architect, a graduate of the University of Pennsylvania. As soon as these two have reached the place of excavations, the large structure referred to 'above' will be sketched and thoroughly examined in regard to its architectural features. The work at the temple hill, with its rich lower strata, so important for the earliest history of Babylonian civilization, will now be resumed at once. The first seven weeks of excavation up to April 1 have been very satisfactory. On the advice of the Philadelphia committee, new trenches were opened by Mr. Haynes on the southern side of the ancient city proper, which so far yielded more than twelve hundred inscribed cuneiform tablets and fragments, four fine inscribed steles of baked clay, several fragments of a large unbaked clay cylinder, a number of seal cylinders, nine bronze cups, mirrors, and bowls,—among the latter one of exceptionally beautiful form and

ornamentation, — and a large number of nose, ear, and finger rings, anklets, bracelets, beads, etc., of silver, bronze, and stone. Many specimens of the excavated vases and jewellery were taken from the tombs, 153 of which were opened and examined during these seven weeks. Both the Imperial Ottoman Museum and (through the generosity of the Sultan and the efforts of the present writer in Constantinople) the University Museum in Philadelphia being well supplied with representative sarcophagi and burial urns from Nippur, only such sarcophagi will be prepared for transportation in future as form an important link in the history of Babylonian burial customs, and are important for archaeological research." (H. V. HILPRECHT, *S. S. Times*, May 27, 1899.)

PALESTINE

TELL ZAKARĪYA. — Excavations. — The excavations of the Palestine Exploration Fund, in charge of Dr. Bliss and Mr. Stewart Macalister, began October 26, and ceased December 21, 1898.

"The hill stands almost isolated, rising abruptly for almost 350 feet above the vale of Elah, which sweeps around the eastern and northern sides of the tell. To the west, the fall is also very great, while to the south the tell is joined by a neck of land (about 100 feet below the summit) to a hill beyond." The summit is about 1000 feet long by 440 feet wide, triangular in shape, and is unencumbered with modern dwellings and graves. A survey of the whole mound, excavations of a large building on its summit at the southeast corner of the hill, a large clearance to the rock inside the enclosure, and other necessary operations of a more preliminary character occupied most of the time during the first five weeks.

The debris is usually in two distinct layers; the first, resting on the rock, is from 2 to 10 feet thick, and consists of dark brown soil; the second, above it, is a stratum of light gray soil, varying in thickness from 4 to 9 feet. So far as the pottery found is concerned, three strata are distinguished: (1) an archaic stratum of 3 to 5 feet depth resting on the rock; (2) a stratum much disturbed in pre-Roman times, but probably after the archaic period; (3) a stratum consisting chiefly of Jewish and Phœnician ware disturbed in Roman times.

At the southwestern corner of the plateau there rose three isolated towers. At the eastern slope traces of a glacis were found. The walls of the main building rest on the rock, are $4\frac{1}{2}$ feet thick, and stand in some places about 20 feet high. The length of the north wall is about 100 feet, that of the west wall about 160 feet. Pit ovens, a vaulted cistern, vats, and other constructions, were found inside this building, where the average accumulation of debris above the rock is about 14 feet.

The main structure, on the top of the northeast side of the mound, as it existed during the latest period, has been carefully examined by means of a series of trenches. While lacking in symmetry, it may, roughly speaking,

be described as a trapezium, the four corners of which point approximately to the four cardinal points. Measured on the inside, the northwest wall is 228 feet long, and the northeast wall 120 feet long. Both of the walls had three towers, that at the northern corner protecting the two sides, one each in the central part of the two walls, and one each at the east and west corners respectively. Another tower was found at the east corner. Both the main walls and towers rested on the rock, except part of the inside wall of the central tower on the northwest side, which rests on a rude mass of stone. Only two of the towers had doors connecting the latter with the inside of the enclosed area. "These doorways are mere openings in the wall, roughly silled, with no signs of door-sockets or other indications as to the fitting in of the door itself." The thickness of the main wall, "formed of roughly coursed rubble laid in mud, containing some well-worked stones, irregularly intermingled with field stones of various sizes," varies from 5 feet 9 inches to 7 feet 6 inches, that of the tower walls from 4 feet 8 inches to 5 feet 3 inches. The main approach to this building was probably from the south. All indications point to the fact that it was a fortress erected in pre-Roman times. Nothing, so far, leads us to believe that Tell Zakariya represents the biblical Gath, as has been proposed. If the identification with the Azekah of Scripture (Josh. x, 10), originally suggested by Rabbi Schwarz, and recently defended again by Mr. Macalister, be correct, Mr. Bliss thinks that the fortress may have been erected by Rehoboam (2 Chron. xi, 9). At the present stage of the excavations, however, this question cannot yet be discussed seriously.

Numerous and interesting objects in stone, bone, iron, bronze, brick, and clay, were found scattered through the debris. Among the objects in stone may be mentioned three slabs of soft limestone (or fragments of the same), possibly intended for a game, resembling draught-boards; to judge from the upper surface of the complete stone, which is divided into 144 squares by thirteen lines ruled each way roughly at right angles. The objects in bone are comparatively few. They are of the same kind and pattern as the large number excavated in Babylonia. More numerous are the objects in bronze. Aside from spatulas, knives, pins, the handle of a vessel, and a few simple objects of unknown use, the most interesting bronze is an amphibious figure, with the head and body of a woman and the tail of a fish, — doubtless the goddess Akargitis, or Derceto. "The most interesting discoveries in iron are the fragments of a cuirass constructed of iron scales, but now corroded together in a solid mass, found at a depth of about 5 feet;" and an iron finger-ring, "wrapped round with thin gold plating."

Quantities of pottery were excavated, a fair number of whole specimens being among them. The archaic or Pre-Israelite types will doubtless prove of value. The fragments of human and animal figures, on the contrary, offer little of interest. For the greater part, they are of the well-known Egyptian and Phoenician types. "The most valuable find in pottery was the jar-handle of rough, dark red ware, found at a depth of about 6 feet," immediately outside of the central tower of the northwest wall. This handle is stamped

with a cartouche, containing a four-winged figure and two lines of Phœnician writing, both in relief. This Bliss assigns to the period beginning with the Hebrew conquest and ending with the establishment of the kingdom of Saul. Hilprecht assigns it to the period 300-1 B.C. He reads the inscription, "To the king, Hebron."

The hill abounds in rock-cuttings. They include cup marks, miscellaneous rock-cuttings, such as scarps, vats, and steps, and an extraordinary series of over forty rock-cut chambers and cisterns. Several of these chambers, which are circular, oval, bell-shaped, approximately square, and irregular in form, are very large, — one about 110 feet in diameter, — and are connected with each other by creep passages; others are approached by a vertical shaft. Most of them doubtless represent sepulchral chambers. (H. V. HILPRECHT, *S. S. Times*, March 4 and May 27, 1899.)

JERUSALEM. — Roman Milestone. — A Roman milestone, the fourth on the road from Jerusalem to Hebron, is reported by Father Germer-Durand in *C. R. Acad. Insc.* 1899, p. 14. The inscription reads [*imp. caes.*] | [*M. Op*]el[*lio Severo*] | [*Ma*]crino [*p. f.*] | [*in*]vict. Aug. | [*pont.*] max. p. p. | [*et*] Mopellio | [*Ant.*] Dialum[*eniano*] | [*fil.*] eius no[*biliss.*] | [*caesari* ...].

ARABIA

THE EXPEDITION TO SABOTA. — The expedition to Sabota (Shabwa) and the island of Soqatra (*Am. J. Arch.* 1899, p. 249) has apparently resulted in partial failure. In *S. S. Times*, April 29, 1899, is a summary of an account by Professor Hommel, published in the *Münchener Neueste Nachrichten* of March 28 and 29. This account, based upon immediate information from the director of the expedition, Count Landberg, tells of disagreement between the director and Dr. Müller, the second in command, and states that the members started with their caravan from Bâl-hâf for Shabwa, but were able to reach only Azzân, four days' journey toward the interior. On their way they encountered the greatest difficulties, which were overcome chiefly through the Count's influence among the natives. Lack of funds necessary to buy the protection of shaykhs and their savage subjects, and the former opposition of the English government, which, according to Landberg's statement, had sent official communication to the petty sultans along the coast to the effect that it was undesirable to allow the expedition to proceed into the interior, are held directly responsible for the failure of the expedition to reach and explore Shabwa, the chief object of its mission. Having, therefore, gathered a few new inscriptions, having definitely fixed the Mahra dialect, and considerably enriched its geological, botanical, and similar collections, the expedition was obliged to withdraw to the coast, where, after their arrival in Aden, and "in entire accord with the Vienna Academy," Count Landberg resigned his position as director of the expedition, in consequence of the growing differences between Müller and himself.

Before he, however, returned to Germany, he was instrumental in securing for the other members the permission of the Indian government to go to Soqotra, and to study the interesting dialects there spoken, which are related to the Mahra.

CYPRUS

Publication and Excavation by the British Museum. — The Trustees of the British Museum intend to publish before long three folio volumes recording the excavations made in Cyprus by means of the funds accruing to them from Miss Turner's bequest. There will be fourteen full-page colored plates delineating the objects in gold and ivory acquired during the explorations.

The Museum proposes to begin work at Paphos in a week or two. The excavations of last spring repaid the expense incurred by the treasury. Unfortunately many of the tombs laid bare had been rifled in Roman times. (*Athen.* February 18, 1899.)

ARMENIA

Buildings and Inscriptions. — At the January meeting of the Berlin Anthropological Society a report on the investigations of Belck and Lehmann in Armenia was read. A more detailed report was made February 2 to the Berlin Academy (*Sitzb. Berl. Akad.* 1899, pp. 116-120). Graves of prehistoric times were found and examined, and the ancient fortress or palace at Topra Kaleh was carefully investigated. Not only remains of buildings but also many inscriptions were found here (*Berl. Phil. W.* March 11, 1899, p. 317). A private letter from Belck (*Berl. Phil. W.* June 17, 1899, p. 766) reports the successful copying of the inscription of Sidakan (or better Topsana). It records conflicts of the Chaldaic King Rusa I (died 714 B.C.) with Sargon of Assyria.

ASIA MINOR

EASTERN ASIA MINOR. — Inscriptions. — Forty-seven inscriptions, largely Greek, from all classes of public and private monuments, have been gathered in Cilicia, Commagene, Cappadocia, and Armenia Minor. A few of them have been less correctly published before. Two, in Latin, refer to work at the Cilician Gates. One very long one, on a stone from Samosata, now in London, accompanies a relief of Apollo with radiate crown. It belongs to a series of reliefs set up by Antiochus of Commagene, similar to the larger ones found at Nemrud Dag. The restoration of a bridge over the Sabrina (Kara Budak), in the time of Trajan, is recorded. Tiles of the *Legio XIV Apollinaris* establish the identity of Sadagh with Satala, and an inscribed altar shows that it was a colony. Various abbreviations occur and the ending *ov* for *φ* is not infrequent. (V. W. YORKE, *J.H.S.* XVIII, 1898, II. pp. 306-327.)

GALATIA. — Exploration during 1898. — In the *Annual of the British School at Athens*, No. IV, pp. 49-78, J. G. C. Anderson describes a journey in Asia Minor undertaken by himself in company with J. W. Crowfoot. They devoted themselves chiefly to the exploration of Galatia, but first visited the Murad Dagh, Mt. Didymus, and found the Steunos cave, evidently a sanctuary of Cybele. The headings of the sections of the report give an idea of the region traversed. The more elaborate reports in *J.H.S.* 1899, pp. 34-51 (Crowfoot) and 52-134 (Anderson) cover in part the same ground: Part I. (1) The Plain of Afion Kara Hissar. (2) An Ancient Cemetery in the Tembrogios Valley. (3) The Country between Murad Dagh and Aizanoi. Part II. (1) The Country S. E. and E. of Amorion. (2) From Ak Giöl to Angora. (3) The Line of the Pilgrims' Route to Juliopolis. (4) The District of Mukhaliteh. (5) By Colonia Germa to Amorion and back by the Sangarios to Angora. (6) From Angora to the Halys. (7) The Country South of Angora and round Lake Tatta.

In this exploration of Galatia as far as the Halys, the lines of the ancient thoroughfares were traced, and about fifty ancient sites, dating from the most primitive to Byzantine times, were studied and most of them identified by name. Among them are Syceon, birthplace of St. Theodosius, with the great bridge and its breakwaters, built by Justinian; an estate of the Sultan, one of those which have perhaps come down as crown lands since they were confiscated from their priestly owners by the Greek kings; Colonia Germa, founded probably by Domitian; the bishopric Eudoxia, and a neighboring village with hot springs, where there was a very ancient festival; the capital and treasure-city of King Deiotarus; the Celtic hill-towns Petobriga and Eccobriga, with remains from very early times.

The inscriptions include milestones of the times of Hadrian, Gordian, and Diocletian, but are largely funerary. The occurrence of divine names, among them the Phrygian Matar, and the complete deification of the dead are noticeable. Many names are Celtic, sometimes with Greco-Phrygian names for the younger generation. The name Dobedon has been found also on the Isle of Man. The various gods with Greek names or epithets are probably only Hellenized forms of the great god of the country, the horseman Men or Manes. (J. G. C. ANDERSON, *J.H.S.* XIX, 1899, pp. 52-134; map.)

Primitive Remains: New Materials. — A primitive stone idol of the "island" class, a naked female figure, implies an early connection with Chaldaea; remains of pottery, with Cyprus and with Mycenaean art in its later stages. A crude relief of two draped figures seated on either side of an altar is similar in style to the "Hittite" sculptures of the eighth and seventh centuries found at Sendjirli in Northern Syria. Near Angora, three slabs were found with lions between pilasters, evidently part of a frieze which decorated a building in Assyrian style. The lions are a local type, not like those of either Phrygian or Persian art. The mass of the population of Asia Minor appears to be homogeneous and Armenian in type. The question how far the primitive stock has been affected by successive

invasions of Phrygians, Persians, Gauls, etc., can only be solved by far-reaching study of the burial places. (J. W. CROWFOOT, *J.H.S.* XIX, 1899, pp. 34-51; 5 cuts.)

PHRYGIA.—*Roads and Sites.*—The study of roads, sites, and inscriptions has resulted in the probable identification of Sala, Aetos, Tralla, Apollonos-Hieron (mod. Bulladan), of the Roman roads between Synnada and Metropolis, of Sibidounda, Melissa, where Alcibiades was killed and buried, Lysias, with St. Avircius's spring, Holmoi, Julia-Ipsus, Pisa, Selinda, Thymbrium. Epigraphic evidence for Kollatebos is insufficient. At Apollonia-Sosopolis was a cult of Zeus Eurydamenus, with music and dancing as part of the religious ceremony. The Thracian settlers here apparently remained distinct from the old Seleucid inhabitants. Among the names in epitaphs are: Ἰμαν, a variant of Manes-Men, Νᾶς or Ἐνᾶς, Δόδα, Ξεῖνα, Σοῖσου, and Μαῖφάρεϊς, from Μᾶ, the mother goddess. (J. G. C. ANDERSON, *J.H.S.* XVIII, 1898, pp. 81-128, 2 maps.)

Bilingual Inscription.—At Afium-Karahissar in Phrygia, G. Weber has copied the following inscription: *Pactumeiae Salviae | C. Sallustius Serapa uxori suae | Πακτουμηΐαι Σαλονίαι | Γάιος Σαλλούστιος Σεραπῆς ἰδίαι γυναικί.* (*Athen. Mitth.* XXIII, 1898, p. 497.)

CHALCEDON.—*Relief with Sepulchral Inscription.*—In Chalcedon has been found a marble relief representing a standing man with a boy on each side. Above is the inscription Ζώϊλος φιλ[ί]σκου χαῖρε. (*Athen. Mitth.* XXIV, 1899, p. 92.)

DORYLAEUM.—*Inscriptions.*—In Dorylaeum two inscriptions have been copied before the stones were carried off in the systematic plundering which is now in progress on this site. One is a metrical funeral inscription, of which the beginning is found elsewhere (*e.g.* *I. G. Ins.* II, 467). The other is a fragment of a grave inscription. (*Athen. Mitth.* XXIV, 1899, pp. 90-92.)

EPHESUS.—*The Austrian Excavations.*—In *Jh. Oesterr. Arch.* I. 1899, Beiblatt, pp. 37-50 (3 figs.), is the third part of the preliminary report of the Austrian excavations at Ephesus, by R. Heberdey, reprinted from the *Anzeiger d. Phil.-Hist. Classe d. k. Akad. d. Wiss. in Wien*, 1898, No. XXVII. The most important result of the work in 1898 is the excavation of the theatre. The cavea embraces more than a semicircle. Its total breadth is 140 m. It has sixty-six rows of seats and two διαζώματα. The lowest division has eleven *cunei*, the number in the upper divisions is not yet known. The seats do not extend to the level of the orchestra, but stop with a wall cased with marble 1.75 m. high. At a distance of 2.60 m. from this was an inner balustrade with bases for statues. The radius of the orchestra is 14.50 m. The stage building contains a corridor 40 m. long, 2.95 m. wide, divided at a height of 3 m. into two stories. In front of this was the *logeion*, 6 m. deep and 2.70 m. high. At the back of the *logeion* was the *scaenae frons*, with rich architectural decoration. Important remains of earlier walls were found,

but detailed drawings and descriptions are as yet wanting. Many fragments of sculpture were found in the theatre, some from a series of statues which once adorned the *scenae frons*, over five hundred fragments from a relief of Eroses hunting, undoubtedly the chief frieze of the *skene*, parts of a copy of one of the well-known Amazon statues, a fine draped female figure of imperial times, and a male torso copied from a work of the fifth century B.C. being of special interest. West of the theatre some fine Hellenistic reliefs were found. A number of dedications in Greek and Latin and in Greek alone came to light in the theatre. Part of a paved street was found which apparently came from the Magnesia gate, passed the theatre and the stadium, and extended to the gate discovered by Wood. Another street branches off from this near the Hellenistic fountain discovered in 1897. These streets are of great topographical importance. Three further fragments of the letter of M. Aurelius and L. Verus to Ulpian Eurykles, a series of decrees of the Ephesians of the fourth and third centuries B.C., and two dedications to Domitian and Trajan were found. Several of these inscriptions are published, including a decree in honor of some Prienians, a fragment mentioning the sacrifice of a boar to Zeus, and a number of dedications.

Topographical Inscription.—In *Jh. Oesterr. Arch. I.* 1899, Beiblatt, pp. 15–36, Otto Benndorf publishes (facsimile, 3 views, 2 plans, 3 cuts) an inscription from the so-called “prison of St. Paul,” a square tower of hewn stone, standing on the western part of the hill at Ephesus. The tower originally had two stories, and formed part of the fortification of the city, which is described. The inscription appears to have been written by a board of magistrates, probably the *λογισταί*. It reads:

..... επω? λο.... ν.
 Μισθ[ο]ῦμεν τῇ[ν γῆν τὴν δ]ημ[οσί]αν ἣτις ἦν τῶν παίδων τῶν Κλει[το-
 φῶ]ντος, καθ' ἅσσα ἐν[έ]μοντο. Ἐξαιρούμεθα παρὰ θάλασσαν ὁδὸν πόδας
 εἴκοσι, ἀποτέμνοντες ἀπὸ τῆς γῆς πλάτος πόδας εἴκοσι εἰς τὸ τεῖχος διὰ
 τῆς γῆς τῆς Κλειτ[ο]φ[ών]τος, καὶ παραστάσεις τῶι τείχει. ἐκ τῆς μὲν ἔσω μοί-
 ρης πόδας τεσσα[ρ]άκοντα, ἐκ τῆς δὲ ἔξω πόδας πενήκοντα, καὶ κατὰ
 τῶν πύργων τὰς ἐχθίσαις πόδας πενήκοντα, καὶ τὸν Ἀστυάγον πάγον,
 ὡς ὁ στέφον περιφέρει κύκλω, πάντα ἐξαιρούμεθα, καὶ ἐὰν τεῖχος δέ-
 μωμεν ἀπὸ τοῦ πύργου τοῦ Ἀστυάγου πάγον τὸ κατὰ τὸ Ἑρμαῖον καὶ
 ἀνακάμπωμεν ἄνω, ὅσα διὰ τῆς γῆς ταύτης, τὰς παρ[α]στάσεις τῶι
 τείχει κατὰ προειρημένα, λαφύμεθα δὲ λατόμμα, [δ]ου ἐνεστιν
 ἐν τῇ γῇ ταύτῃ, ἢ σκληρὰ ἢ πύρινα χρυσόμεθα εἰς τὰ ἔργα καὶ ὁδοῦ[s],
 ὥστε προσάγειν τοὺς λίθους πρὸς τὰ ἔργα. καὶ ὕδα[ρ]ος τοὺς ἐργῶνας
 ἐν τῇ γῇ ἐναυλίζεσθαι οὐ κωλύειν] μέχρι [τῆς] τε[λειώσεως τῶν ἔργων

The article is also contained in the *Kiepert Festschrift*.

Ephesian Inscription in Honor of Nerva.—In *Jh. Oesterr. Arch. I.* 1899, Beiblatt, pp. 71–74, Arthur Stein publishes the following inscription from Ephesus: Αἰν[ο]κράτορα Νέρωνα[ν | Καί]σαρα Σεβαστόν | [ἡ ν]εοκόρος Ἐφεσίων | [π]όλις καθιερωκότος | [Κ]αρμυνίου Οὐέτερο[s] | τοῦ ἀνθυπάτου | γραμματεῦντος | The date is between the end of 96 A.D. and the end

of 97 when Nerva adopted the title of Germanicus. The inscription adds a new name to the list of proconsuls of Asia.

Inscription of a Tribune of the Legio VI Macedonica.—In *Jh. Oesterr. Arch. I.* 1899, Beiblatt, pp. 81–86, A. v. Domaszewski publishes the following inscription from Ephesus: Κούτος Πινάριος | Λουκίου υἱὸς Αἰμιλία | χιλίαρχος λεγέωνος | ἑκτης Μακεδονικῆς | ἐαυτῷ καὶ Πειναρίᾳ Δόξῃ τῇ ἐαυτοῦ | γυναικί.

HERACLEA.—**Inscriptions.**—In *B.C.H.* XXII (1898), pp. 492–494, J. Pargoire publishes five inscriptions from the neighborhood of Heraclea Pontica. The first is from a basis erected by the Pontic decapolis in honor of their high priest. The second is a fragment relating to the ephebi and some contests, and is to be compared with a fragment published by Hirschfeld in *Sitzb. Berl. Akad.* 1888, p. 884, No. 48. The other three are epitaphs.

MILETUS.—**German Excavations.**—Dr. Wiegand and Dr. Schrader, who were commissioned by the Berlin Museum to undertake excavations in Asia Minor, have nearly completed their work in Priene, and are now turning their attention to the neighboring Miletus. During the draining of the extremely marshy soil they have come upon two fragments of a colossal marble lion, which is conjectured to have formerly stood as a symbolic guardian at the entrance into the ancient harbor. (*Athen.* January 28, 1899.)

PERGAMON.—**An Imperial Ottoman Museum.**—A small local museum has been started at Pergamon, under the direction of Mr. D. Tscholakidis, for the preservation of antiquities valuable for study, but not important enough to be carried to Berlin or Constantinople. Among the objects already collected are four large reliefs, an Athena, a Dionysus, and a flying Eros from the scene buildings of the Roman theatre, and an Amazon-like figure from a large Roman construction in the Greek quarter. This was perhaps a gymnasium and the relief a personified Province. The architectural fragments include a piece of cornice from the main gate of the city. A finely cut dedication, Δὲ μεγίστῳ καὶ θεοῖς πᾶσι καὶ πάσαις, belongs to the kingly period. Another inscription is the second one found referring to the transfer of the city to the Romans. Much is hoped for the future of the undertaking. (A. CONZE, *Arch. Anz.* 1898, 4, pp. 221–223.)

PRIENE.—**Portrait of Alexander the Great.**—In a house at Priene, characterized by an inscription as a *ἱερόν*, were found the head, upper part of the body and of the right arm, and perhaps the left hand of a marble figure about half life size. The work is skilful and sure, but not fine. The left hand holds a sword and probably, though not certainly, belongs to the figure. The person represented is Alexander the Great. The expressive face resembles that seen on coins of Lysimachus rather than that of the herm in the Louvre, the only inscribed likeness of Alexander in sculpture. The statuette from Priene may be a work of Alexander's own time. (R. KEKULÉ v. STRADONITZ, *Sitzb. Berl. Akad.* 1899, pp. 280–288; 4 figs.)

SARDIS. — Gold Ornaments. — In *C. R. Acad. Insc.* 1899, pp. 188-191 (cut), three gold ornaments, said to have been found in a tomb near Sardis, are published by M. Collignon. They are a pectoral in the form of a trapezium with rounded corners, a nearly round medallion with a circular hole in the centre, and a small circular pendant. The pectoral is adorned with eleven knobs in *repoussé*, each with a hole in the centre. The pendant has a similar hole. The work is rude, and probably the objects date from a time before the Mermnadae, though no date can be assigned with certainty.

SMYRNA. — Greek Inscriptions. — In a house in Smyrna two inscriptions have been found. The first is a slab set up by Iulia Tyrannion to the memory of her husband and son, and in addition to the usual formula contains eight lines of somewhat halting verse. The second is on the upper part of a grave stele with pediment. In the middle are two horns of plenty, on either side ὁ δῆμος in crowns. It is in honor of a husband and wife. (*Athen. Mitth.* XXIII, 1898, pp. 496-497.

TIRE. — Two Inscriptions. — Two inscriptions from Tire in southwestern Asia Minor are published in *Athen. Mitth.* XXIII, 1898, p. 498. The one is part of a decree crowning some three men, whose names are mutilated; the other reads Τούτο | τὸ ἡρώον Ποπ | λίον Τρο | φημὲ ἐστὶν καὶ γυναικὸς καὶ | τέκνων | αὐτοῦ.

TRALLES, TIRE, ALABANDA. — Inscriptions. — In *Athen. Mitth.* XXIV, 1899, pp. 92-94 are published three inscriptions from Tralles, one from Alabanda, and five from Tire. Most of these are from statue bases or funeral monuments, one marked the boundary of a temple of Artemis, and two are fragmentary.

BULGARIA

SOFIA. — Bronze Statuettes in the Museum. — Eighteen bronzes in the Museum at Sofia are published by Salomon Reinach, *R. Arch.* XXXIV, 1899, pp. 118-125; 18 figs. The subjects are chiefly mythological persons. There is, however, a fine head of Gordianus III, evidently from a statue. Reinach calls attention to the fact that some of the statuettes are evidently directly or indirectly Greek or Alexandrian work, while others are barbarous in style and clearly of local manufacture.

PHILIPPPOPOLIS. — A Grave and an Inscribed Base. — A grave has been found here, and near it a large slab with a short mortuary inscription. (*Athen. Mitth.* XXIII, 1898, pp. 495-496.) A base with inscription in honor of L. Aurelius Rufus is published in *Athen. Mitth.* XXIV, 1899, p. 90.

VARNA. — A New Military Diploma. — In *Jh. Oesterr. Arch.* I, 1899, pp. 151-154, Gr. G. Tocilescu publishes a diploma said to have been found near Varna-Odessus. It was published by Héron de Villefosse, *C. R. Acad.*

Insc. 1897, pp. 538 ff., with the erroneous statement that it was found at Schumla. It reads:

[*Imp(erator) Caes(ar) divi Traiani Parthici f(ilius), divi Nereae nepos T*]raia[nus Hadrianus
Au]g[ustus, p]ontifex m[aximus, tribu-
n]ic(ia) potestat(e) III, co(n) [s(ul) III, p(ater) p(atr)iae
ii]s qui militaverunt i[n classe praet(oria)
Misenensi, quae est s[ub] Iulio Fron-
t]one, sex et viginti sti[pendiis emeritis,
d]imissis honesta mis[sione, quorum
n]omina subscripta [sunt, ipsis
lib]eris posterisque eo[rum civit(atem)
de]dit et conubium c[um] uxoribus,
[quas tunc habuissent, etc.]

The date is 119 A.D. The title *praetoria* is shown to belong to the fleet of Misenum in 119 A.D., and did not belong to it in 71 A.D.

MACEDONIA

KAVADARCA.—Greek Grave Inscription.—J. Brunšmid publishes in the *Vjesnik* of the Archaeological Society of Agram, New Series, Vol. III, 1898-1899, p. 206, the following inscription: Σεκοῦνδος | [Λ]ουκ[ί]ου ἐπ[ό]ι | ησεν Μάρκω | τῷ ἀδελφῷ | μνείας χάριν. | Σὺ δαὶ (i.e. δὲ) χαῖραι (i.e. χαῖρε) παρῳδῖτα. The second word reads on the stone Νουκίου.

THESSALONICA.—Inscriptions.—In the Smyrna Ἀρμονία P. N. Papageorgiou publishes, with commentary, nine more or less fragmentary Greek inscriptions in Thessalonica, from the temple of Ma at Edessa. Inscriptions and commentary are reprinted in *Berl. Phil. W.* May 20, 1899, pp. 634-638. The inscriptions are dated 224, 233, 237, 255, 224, 243, 243, A.D. The two undated inscriptions are, one the two letters BP, the other ΜΑΚΑ ΑΥΡΗΛΙΑΣ, perhaps Μᾶ Κλ. Αὐρηλίας. All the others are records of gifts or dedications to the goddess Ma. Four of these inscriptions are published also by J. Brunšmid, with commentary in Croatian, in the *Vjesnik* of the Archaeological Society at Agram, New Series, Vol. III, 1898-99, pp. 131-136. He adds two very fragmentary inscriptions and a dedicatory inscription to the Mother of the Gods, dated 237-238 A.D. The nine inscriptions are published also by A. E. Contoleon (*R. Ét. Gr.* XI, 1899, pp. 169-173).

GREECE

ARCHAEOLOGY IN GREECE, 1897-98.—Among the more interesting events of the year at Athens were the establishment of the Austrian school, the beginning of repairing the west front of the Parthenon, the fixing

of the date of the temple of Nike by an inscription, the discovery near the Ilissus of Stuart and Revett's Ionic temple, perhaps that of Artemis Agrotera, the approximate identification of the bounds of the later Agora, and the discovery of some early Dipylon graves on the Areopagus, in which burning and burying are seen side by side. In the Acropolis Museum, one of the pediment groups of the old Athena temple, Athena in the Gigantomachy, has been set up. An archaic bronze statue of Poseidon, found near ancient Creusis, has been brought to the National Museum.

The American excavations at Corinth have brought to light two more columns of the old temple, probably that of Apollo, the fountain-house of Pirene, some five flights of steps, and a stoa. The *altis* of Theron in Aetolia, in the state of ruin to which Philip V reduced it, and bereft of statues, has been excavated. The very small theatre of Irene (New Pleuron?), with a proscenium, is of interest. An important vase-find was made in Aegina. At Paros, a basis with the name of Micciades has been found, and another early "Apollo" figure which may throw some light on the type. At Phylakopi, in Melos, the remains of early Aegean civilization, in successive strata, are comparable in interest to those at Hissarlik. At Ephesus, remains of the Hellenistic agora, destroyed by the Goths in 263, have come to light, and important discoveries of sculpture made. The entire plan of Priene, with its public and domestic architecture, has been studied. The interior decoration of the houses is like the first style at Pompeii. (G. C. RICHARDS, *J.H.S.* XVIII, 1898, pp. 328-339.)

Activity of the Greek Archaeological Society in 1898.—In the *Πρακτικά*, 1898 (published in 1899), pp. 9-27, is the report of the secretary, P. Cavvadias, on the work of the Society in 1898. The excavations reported are as follows: At Athens, the Olympieum was completely cleared, the accumulated rubbish at the north side of the Acropolis was removed, and the Stoa of Attalus was almost entirely excavated (see report by Mylonas, *Πρακτικά*, pp. 65-68). Moreover, excavations were carried on at the odeum of Herodes, and near the astronomical observatory a Roman necropolis was discovered. The monument of Philopappus was also investigated. At Eleusis the prehistoric necropolis was further excavated. At Sunium the temple of Athena was more completely excavated, and the propylaea further examined. Not far from the temple of Athena a remarkable building was found, which is probably the temple of Poseidon. At Eretria tombs were excavated. In Siphnus and Syra tombs were excavated, and on each island an Acropolis was uncovered. In Rheneia the graves of the corpses moved from Delos in 426-425 B.C. were found (see report by Stavropoulos, *Πρακτικά*, pp. 100-104; cf. *Am. J. Arch.* 1899, p. 259). At Epidaurus the excavations were confined to the complete clearing of the remaining part of the gymnasium, and the laying bare of a building to the south of it, which seems to be a bath. West of the *abaton* a place was excavated, and there was found the inscription relating to sacrifices (see p. 618). On the same stone is a later inscription recording a debt due the Eliphasians from the Epidaurians. The excavations at Theron (see *Am. J. Arch.* 1899, p. 260) were also con-

tinued. The same number of the *Πρακτικά* contains separate reports on the different excavations. The society also continued the repairs of the Parthenon and of the monastery at Daphni, fenced in the mosaic discovered some time ago at Patras, undertook the repairs of the museum at Olympia, and prepared to restore and set up the lion of Chaeronea. This last must, however, be delayed at least for a time, owing to the condition of the lion itself and its foundations.

ATHENS. — Excavations at the Olympieum. — In the *Πρακτικά*, 1898, pp. 65–64, G. Nikolaides describes the excavations at the Olympieum. The entire peribolus, except a small part toward the west, has been excavated. The drains have been examined. The external columns are found to have separate foundations for each column. A number of copper coins of Byzantine, Roman, and a few of Greek times came to light.

AGYIA. — Remains of Ancient Buildings. — In Thessaly, near *Ἀγυία*, remains of ancient buildings have been found. A large slab of marble and a mosaic of black and white stones are especially noted. (*Athen. Mitth.* XXIII, 1898, p. 495.)

AMPHISSA. — Small Objects Found. — Near Amphissa a number of small objects have been found, of which a part belong to one of the ordinary mirrors with a stand. (*Athen. Mitth.* XXIII, 1898, p. 495.)

The Monument of Philopappus. — In the *Πρακτικά*, 1898, pp. 68–71 (pl. i), A. N. Skias describes the excavations at the monument of Philopappus, which have shown that the structure was nearly square, the curved front being only a part of it. Near the monument are remains of a small building, apparently a tower for defensive purposes.

Various Discoveries. — *Athen. Mitth.* XXIII, 1898, pp. 494–495, contains brief mention of minor discoveries in Athens and the vicinity. Many graves of various epochs have been found in the Stadion Street, and graves and foundations from the Middle Ages in the Apollo Street. A herm of the youthful Dionysus has been found in the Colocotronis Street. Near the village of Keratea three hundred gold Byzantine coins have been found. An English company has opened the marble quarries north of Icaria. That these quarries were used in antiquity is shown by the discovery of an archaic “Apollo,” very roughly blocked out, and with the plinth about 2.10 m. high.

Papers Read at the German Institute. — At the meetings of the German Archaeological Institute in Athens, the following papers have been read: December 7, 1898 (Winckelmann's Birthday): W. Dörpfeld, ‘The Work of the Institute,’ and ‘Architectural Notes from Egypt’; G. Sotiriadis, ‘The Excavations at Thermon’; December 21, 1898: P. Wolters, ‘Inscription from the Acropolis’; W. Reichel, ‘The Homeric Chariot’; I. Svoronos, ‘Explanation of the Calendar Reliefs on the Gorgopiko Church’ (*Athen. Mitth.* XXIII, 1898, p. 499). January 4, 1899: W. Dörpfeld, ‘Optical Conditions in the Greek Theatre’; A. Wilhelm, ‘Document of the Corinthian

League of the Hellenes'; K. Mylonas, 'The Origin of the Type of the Archaic Female Figures of the Acropolis'; January 18: W. Dörpfeld, 'The Grave of Rameses IV and the Egyptian Ell'; H. v. Prott, 'Inscriptions from Priene'; February 1: W. Dörpfeld, 'The Excavations on the West Slope of the Acropolis'; P. Wolters, 'Hero Worship at the Dome Tomb in Menidi'; P. Cavvadias, 'The Greek Stadium'; February 15: E. Ziller, 'Schwerzek's Restoration of the Eastern Pediment of the Parthenon'; A. Wilhelm, 'A Simonidean Epigram'; W. Dörpfeld, 'The Pyramids'; March 1: H. v. Prott, 'Ἱερὸς Νόμος of the Eleusinia'; I. Svoronos, 'The Muse-reliefs from Mantinea'; March 15: W. Dörpfeld, 'The Continuation of the Excavations West of the Acropolis'; G. Sotiriadis, 'The City Walls of Thebes'; W. Dörpfeld, 'The Megaron of the Homeric Palaces'; March 29: A. Philadelphus, 'Pan in Ancient Art'; O. Rubensohn, 'Excavations in Paros'; P. Wolters, 'Ancient Seals.' (*Athen. Mitth.* XXIV, 1899, pp. 95-96.)

CRETE. — **Intended Excavations.** — Extensive excavations and explorations in Crete, now that the island has been pacified and emancipated from Turkish rule, are to be made by English archaeologists in coöperation with the British School at Athens. (*Public Opinion*, July 6, 1899.)

DELPHI. — **Honorary Decree.** — In *B.C.H.* XXII, 1898, p. 409, is published in capitals from a copy by Colin, a proxy decree of the Delphians in honor of Heliodorus of Berytus. It is dated in the archonship of Nicaidas.

ELASSONA. — **Bee-hive Tomb with Inscriptions.** — The *Ἑστία* reports the discovery at Elassona of a "bee-hive tomb" containing two inscriptions: *Ἐρμῆς χθονίου* (?) and *Τήρης Τηρέως ἥρωος* (?). This would be a new case of the use of early tombs in later times. The deceased appears here to be heroized. (*Berl. Phil. W.* Jan. 14, 1899, p. 62.)

ELEUSIS. — **Excavations in 1898.** — In the *Πρακτικά*, 1898, pp. 72-91 (pl. ii), A. W. Skias describes his excavations, which continue those previously conducted by him and confirm the results obtained (see *Am. J. Arch.* 1899, p. 257). Evidently the site of Eleusis was occupied by a large city in prehistoric times. The walls of the *Telesterion* were examined (cut), but the excavations were chiefly in the prehistoric necropolis. A private excavation discovered inscriptions and reliefs pertaining to a temple of Asclepius founded as early as the fifth century B.C. Six inscriptions are published. Three are simple dedications to Asclepius. No. 4 reads: *Εὐφρόσυννος | ἱεροφάντων ζακκορέων Ἀσκληπιου καὶ Υγίας | ἀνέθηκεν τὸ πρόναον καὶ τὸν οἶκον ἐπὶ Καλλικρατίδου | ἀρχοντος*. One dedication is by a priest Eisidotus, another by a cliduchus Orthagoras, son of Eisidotus. The contents of the museum at Eleusis have been arranged and catalogued.

ERETRIA. — **Black-figured Vases.** — In the *Πρακτικά*, 1898, pp. 95-100, K. Kourouniotes described his excavations among the tombs at Eretria. Many tombs were opened, chiefly of the sixth century B.C. Two fine black-figured amphorae were found, one with a representation of Heracles killing

the Hydra in the presence of Iolaus, Hermes, Athena, and three women, the other with a fragmentary representation of the wedding procession of Peleus and Thetis. The first amphora is further adorned with birds and beasts. The other vases and terra-cottas found are of less interest. In some late tombs, gold objects of value and interest were found. At the hill "τῶν Παληοκκλησιῶν" east of Batheia was once a sanctuary of Apollo, Leto, and Artemis, distinct from the temple of Amarysian Artemis. Here some dedicatory inscriptions were found.

MELOS. — **Work of the British School.** — In the *Annual of the British School at Athens*, No. IV (session 1897-98), pp. 1-48, with pls. i-iii and 3 figs., are devoted to the excavations in Melos, from April 11 to May 26, 1898. The 'Season's Work' is described by D. G. Hogarth, the 'Successive Settlements' by D. Mackenzie, the 'Pottery' by C. C. Edgar. The work was confined to Phylákopi, and the hill was explored with careful excavations at important points, especially at the north cliff. At the east end the wall appears to stop at the low ground. Probably the sea reached this point in early times. Thousands of fragments of pottery were found. Four successive settlements are distinguished. The first affords evidence of human habitation (fragments of earthen cooking utensils) but no house walls. Perhaps the people who lived thus in habitations which have left no trace were the people of the cist tombs. The second settlement has left remains of plastered house walls and stone thresholds. At this time the working of obsidian was important. The third settlement was enclosed with a strong city wall, and the houses were more elaborate. Fragments of fine wall stucco were found in a house of this period, decorated with realistic and brightly colored representations of flying fish; apparently, too, a human figure, perhaps a fisherman, was represented. The fourth period is Mycenaean, and in it the importance of Phylákopi declines, perhaps owing to the decline in the use of obsidian, the only object of export from the place. Very little classical pottery was picked up, the latest ware abundantly present being Mycenaean ware (of Furtwängler and Loeschke's classes III and IV). The earliest ware was undecorated or decorated with incised lines, often with a white filling. Fragments of painted ware with simple geometric patterns appear early, and on some of the early pieces the paint is lustrous. The three periods of pre-Mycenaean pottery, the primitive, the intermediate, and the "Theraean" are represented in one continuous series of fragments. Many of the designs of the primitive ware survive throughout the intermediate period. Curvilinear patterns are found even in the earliest times, but as a whole the decoration of the first period is rectilinear, and curvilinear decoration becomes common in the third, i.e., the last pre-Mycenaean period. At this time the ornamentation is half curvilinear and half naturalistic. This last style was well started before the Mycenaean pottery was imported.

RHODES. — **Inscriptions.** — In *Athen. Mith.* XXIII, 1898, pp. 390-403, Hiller von Gaertringen continues his publication of Rhodian inscriptions. In all fifty-four inscriptions (Nos. 52-105) are given, for the most part

sepulchral, though the first three are fragments of honorary decrees, and the fourth a wholly indefinite bit of an artist's signature, *i.e.* οδῶρον.

SAMOS.—**An Inscription.**—W. R. Paton publishes in *Cl. R.* 1899, p. 79, the following inscription from a basis found at Samos in the agora of the ancient town: Ἀριστομένης | Ἀριστίππου | ἀγορανομῶν | τῷ δήμῳ. Below, ... ἰθος [Μη]ροδῶρον Ἀρια[ρ]θεὺς | ἐποίη.

SUNIUM.—**Temples of Athena and Poseidon.**—At Sunium the temple of Athena has been more completely excavated, and it is evident that there were two inner rows of columns. A long stoa existed at the north and west sides of the temple, beginning at the propylaea, the plan of which is now completely known. Northeast from the temple of Athena a building about 19 m. × 14 m. in size was excavated. It had external columns on the eastern and southern sides only. The roof was supported by four columns within the building. The building appears to have been a temple, probably of Poseidon, and was originally older than the temple of Athena, though it was restored at some later time. (B. STAES, *Πρακτικά*, 1898, pp. 92-94.)

THERA.—**Investigations and Excavations in the Years 1895-98.**—The first volume of the publication of the results of the recent investigations at Thera has been issued by G. Reimer. The editor is F. Hiller von Gaertringen, who is assisted by W. Dörpfeld, H. Dragendorff, D. Eginitis, Th. von Heldenreich, E. Jacobs, A. Philippson, A. Schiff, H. A. Schmid, E. Vassiliu, W. Wilberg, P. Wilski, and P. Wolters. This volume of 404 quarto pages contains a geological, geographical, meteorological, and botanical description of Thera and the adjacent islands, a history of Thera, and elaborate description and discussion of the excavated city. The work is richly illustrated. The treatment of the graves and their contents is reserved for the second volume.

THERMON.—**The Ancient Temple.**—The excavations at Thermon are described by G. Soteriades in the *Πρακτικά*, 1898, pp. 104-110. See *Am. J. Arch.* 1899, p. 260. The temple was of wood coated with clay. The terra-cotta adornment shows that in the seventh century B.C., when the Corinthian Damaretus migrated to Etruria, Greek temples were adorned with terra-cotta relief work. The temple was probably destroyed by Philip V in 218 or 206 B.C. A bronze slab found within the temple preserves a record of alliance between the Aetolians and Acarnanians, and of a settlement of boundaries between the Acarnanian cities Oeniadae and Metropolis. In both inscriptions it is provided that the slab be placed in the temple of Apollo at Thermon. This fixes the name of the temple.

VOLO.—**An Important Tomb.**—In Thessaly, near Volo, Douglas Edmonds has excavated a tomb containing a silver vase, gold and silver wreaths and other ornaments, besides some less important objects. They belong to the fifth or fourth century B.C. The grave belonged in all proba-

bility to an important chief or a king of Pherae. It was carefully sealed up, and above it was another grave containing only the skeleton of a ram. (*Berl. Phil. W.* June 17, 1899, p. 764; *Athen. Mitth.* XXIV, 1899, p. 90.)

ITALY

ARSOLI.—*Classis Germanica Pia Fidelis.*—While constructing a road between Tivoli and Subiaco the workmen brought to light a tomb on the front of which was the following inscription:

*D(iis) M(anibus) | Bubentis Pharsae | militis classis Germ(anicae) pie fid |
(elis), qui vix(it) ann(is) XLV mili | (avit) an(nis) XVIII. Fecit Anulpor-
igasis fratri pio et | bene merenti.*

The date assigned is the fourth century after Christ. This is the first reference in an inscription found in Italy to the *Classis Germanica pia fidelis*. (*L. BORSARI, Not. Scavi*, 1898, pp. 418-419.)

ASCIANO.—*A Roman Bath.*—At Asciano, in the province of Siena, have been found the remains of a building which is thought to have been a great bathing establishment. The strongest proof for this theory is the finding of a number of terra-cotta disks, such as were used in *suspensurae*. The most interesting discovery is a fine, polychrome, marble mosaic of the first century of the empire, which must have formed the floor of one of the principal rooms. (*G. PELLEGRINI, Not. Scavi*, January, 1899, pp. 6-9; 1 fig.)

BARBARANO DI SUTRI.—*Etruscan Inscriptions.*—Near Barbarano di Sutri, two vases have been found with Etruscan inscriptions. The first is a bowl of rough workmanship, of blackish color, and has around the top an inscription of some length. The other is a cantharus of bucchero with high handles of the ordinary type; the inscription on the outside consists of only a few signs. (*F. B., Not. Scavi*, October, 1898, pp. 407-409; 4 figs.)

In *Not. Scavi*, November, 1898, pp. 427-429, G. F. Gamurrini describes the tomb where the two vases with Etruscan inscriptions were found. The measurements show that the Etruscan foot in the locality was probably 25 cm. The name of the town to which the necropolis belonged is unknown. The larger vase is at least as early as the seventh century B.C., and the inscription around its mouth is one of the earliest, not only of Etruscan inscriptions, but of all inscriptions in Italic dialects.

BARI.—*A Rediscovered Inscription.*—In *Not. Scavi*, November, 1898, p. 461, F. Barnabei reports the rediscovery of the inscription, *C.I.L.* IX, 283. The stone, which has been somewhat damaged since its disappearance, was found at Bari, in the church of the Trinità.

BENE VAGIENNA.—*Excavations.*—At Bene Vagienna, the site of the ancient Augusta Bagiennorum in Liguria, excavations in the autumn of 1897 proved that the remains of walls in the southeastern part of the

ancient town belonged to an amphitheatre. The inner wall is fairly well preserved, forming an ellipse 104 m. by 78 m. The ground behind the theatre was also excavated. A courtyard or garden was discovered surrounded by a portico. In the middle were the massive foundations of an ancient building, probably a temple, which had been made into a Christian church with three apses. Evidently the site continued to be occupied after the town was destroyed. Many small objects were found in the excavations, including coins, of which the latest is a rare bronze of Valentinian III. (G. ASSANDRIA and G. VACCHETTA, in *Not. Scavi*, 1898, pp. 299-303; 2 figs.)

BENEVENTUM. — *Mosaic and Inscription.* — At Beneventum, in the Via Fragola, a piece of mosaic pavement of colored marbles has been brought to light; let into this are two large bronze letters, A and V, apparently of the Augustan period. Near this was found a marble slab with a piece of a dedicatory inscription; the slab belonged originally to a temple which occupied this site, but was used later in the construction of a tomb. (A. MEOMARTINI, *Not. Scavi*, February, 1899, pp. 63-64.)

BOLOGNA. — *Sepulchral Inscriptions.* — Investigations in the bed of the river Reno have yielded a number of inscriptions. They are in the main sepulchral in character. One of these *cippi* is iconic, similar to those found at Ravenna, Faenza, Imola, and Modena. The monument, nearly 8 feet in height, shows the busts of the dead arranged in pairs in three rows, with inscriptions over each pair. The first line reads *v(irus) f(ecit) sibi et suis*, then follow the names: *L. Alennius L(uci) l(ibertus) Stephanus sibi et Freiae M(arci) l(ibertae) Euphemi* (for *Euphemiae*). A *theta nigrum* is placed alongside of *Freiae*. In the second space appear the names *L. Alennio L(uci) f(ilio) Celeri, T. Alennio L(uci) f(ilio) seviro filis*. In the last space appear the names *Stacte l(ibertae) Saturninae f(iliae)*. The *theta nigrum* is placed under the first name, but *v* for *v(irus)* under the second. The last line reads *q(uo)q(uo)v(ersus) pedes XVI*. E. Brizio suggests that the arrangement of the hair would indicate a period after Agrippina. A date certainly not much before 100 A.D. is indicated by the fact that one inscription is a dedication to the *Dei Manes*.

Another inscription on a *cippus* of limestone reads thus:

M. Modius | Sabelli l(ibertus) | Donatus sibi | Calventiae Sp(urii) f(iliae) | Suavi et | M. Modio Forti | l(iberto) t(itulum) f(ieri) i(ussit). In f(onte) p(edes) XV, in agr(o) p(edes) XX.

This shows that the family of *Modii* is from Bologna (cf. *C.I.L.* XI 763).

A third *cippus* is ornamented with a relief of a *modius* and a pestle (*rutellum*) for crushing corn. The inscription is made up of an hexameter, a pentameter, and an iambic trimeter.

*Externis natus terris monumenta locavi
E parvo nobis quod labor arte dedit
Patrono et una coniugi feci meae.*

A fourth *cippus* is ornamented in relief with a swineherd driving pigs, and contains the lines:

*Sic tibi quae votis optaveris omnia cedant,
Studiosè lector, nì velis titulum violare meum.*

Below this is a *suarius* driving seven pigs. (E. BRIZIO, *Not. Scavi*, 1898, pp. 465-486; three figs.)

BORGOPANIGALE.—A Copper Axe.—In *Not. Scavi*, October, 1898, pp. 402-405 (2 figs.), E. Brizio announces that a copper axe, of the neolithic period, has been found at Borgo Panigale, near Bologna; and near Mordano, in the territory of Imola, a fragment of a bronze "paalstab" of peculiar form.

BOSCOREALE.—A Villa.—In *Not. Scavi*, October, 1898, pp. 419-423 (1 fig.), A. Sogliano describes a villa of the ordinary type, excavated at Boscoreale in the district of Pisanella, between October, 1897, and February, 1898. There is a square area, surrounded on two sides by a portico, from which various rooms open. Many small objects were found. One wall painting is noteworthy. Below a semi-circular niche, having the two Lares at the sides, is painted a burning altar, upon which the *genius familiaris* and the *Juno* are pouring libations. The excavation was completed later, and three additional rooms were uncovered: a *triclinium*, containing remains of three bronze couches and fragments of inscribed amphorae; a *pistrinum*, with oven and mill, and a *latrina*. (A. SOGLIANO, *Not. Scavi*, January, 1899, pp. 14-16; plan.)

CASTEL GANDOLFO.—The Trajan Sold.—The beautiful Trajan of the Villa Barberini at Castel Gandolfo, one of the best portrait statues of the Optimus Princeps, has abandoned the spot where it was found (the Albanum Domitiani), and has migrated beyond the Alps. (R. LANCIANI, *Athen.* June 3, 1899.)

CASTIGLIONE D'ORCIA.—Roman Tombs.—At Castiglione D'Orcia, twenty-two tombs have been excavated belonging to a necropolis of the imperial period. There are two groups, representing two periods, the earlier one having been enclosed by a wall, of which the foundations remain. The earlier tombs, dating from the first and second centuries after Christ, are rectangular, made of terra-cotta tiles, and contained a few simple vases. The later ones, also of tiles, date from the third and fourth centuries after Christ and are triangular in section; except in one case, nothing was buried with the body. (G. PELLEGRINI, *Not. Scavi*, December, 1898, pp. 489-491.)

CASTIGLIONE DELLA PESCAIA.—Various Discoveries.—There have been found at Castiglione della Pescaia several vases of terra-cotta, a glass vessel, a marble head, a marble hand holding a cup, an antefix having a winged genius stamped upon it, and a fragment of a Latin funeral inscription. (L. A. MILANI, *Not. Scavi*, 1898, pp. 390-391.)

CIBENO.—**The Terramara.**—**Various Items.**—L. Pigorini, in *B. Paletn. It.* 1898, Nos. 10-12, pp. 302-303, quotes from the publication *Il Resto del Carlino* the statement of Brizio that the terramara of Cibeno (Modena), recently explored, is of the bronze age, was built upon piles, has the form of a trapezoid, and was surrounded by an embankment and a fossa. He also (pp. 302-306) mentions pre-Roman bronzes at Friuli, a deposit of bronze ingots in the Bolognese, pre-Roman tombs in the Basilicata, a primitive necropolis at Volterra, and pre-Siculan caves at Pachino, near Syracuse.

CIVITA CASTELLANA.—**Sanctus Soranus Apollo.**—In the territory of Civita Castellana an altar has been found, having a votive inscription to *Sanctus Soranus Apollo*. The name has not appeared before in an inscription. (D. VAGLIERI, *Not. Scavi*, February, 1899, pp. 48-49.)

CIVITA VECCHIA.—**Sculptures from Santa Marinella.**—In *Athen.* June 24, 1899, Lanciani mentions the fact that the marbles discovered in 1895 at Santa Marinella have been sold to a foreign dealer. The site is believed to be that of the villa of Gnaeus Domitius Annianus Ulpianus. It corresponds to a station of the Via Aurelia called Punicum by the Itinerary of Peutinger, which formed part of the territory of *Castrum Novum*. The sculptures are described and in part published by Petersen, *Röm. Myth.* 1895, p. 92. Lanciani gives a partial list of them.

FAETO.—**Dedication to Caracalla.**—A stone bearing a dedication to Caracalla, of 213 A.D., has been found in the district of Faeto (Apulia). The stone was erected by M. Aurelius Nigrinus, who in that year inaugurated a grove, which must have been near the *mutatio Aquilonis*, on the *via Traiana* from Beneventum to Brundisium. (*Rend. Acc. Lincei*, VIII, 1899, fasc. 1-2, p. 62.)

Fontecchio.—**Inscriptions.**—In *Not. Scavi*, February, 1899, pp. 65-67, A. de Nino reports the discovery of three inscriptions in the church of the Madonna della Vittoria at Fontecchio. In the same town, in the district of San Pio, a tomb with sepulchral inscription has been found; in the district of San Vito, at the foot of the hill Castellone, various evidences of ancient habitation have come to light.

FORLÌ.—**Roman Tombs and Buildings.**—Near Forlì three Roman tombs have been found, without funeral equipment. In the same place are remains of a rectangular structure, which is thought to have been a reservoir belonging to a house, of which also there are remains. Other similar structures have been found in the neighborhood. (A. SANTARELLI, *Not. Scavi*, February, 1899, pp. 46-47.)

GENOA.—**Tombs Containing Vases.**—At Genoa, in the works on Via Venti Settembre, a well tomb has been found, containing the fragments of a black figured Attic crater of the last part of the fifth or first part of

the fourth century, B.C. The vase has been restored and shows on one side Apollo, Mercury, and two female divinities, one of whom is Diana; on the other, three ephebi. This is very important, as indicating the early commercial relations of Genoa. The tomb contained also fragments of a black figured cylix, a copper pitcher, and a copper strigil. Traces of three other tombs were found, with vase fragments. (A. D'ANDRADE, *Not. Scavi*, October, 1898, pp. 394-402; 6 figs.)

Many tombs were afterward found. Nearly all had been plundered, but in one there remained a crater with a Bacchic scene; a magnificent bronze olpe, with incised ornament in the purest Greek style, and a handle ending in the figure of a harpy; and two fine bronze cyathi, the lower part decorated with two human figures in low relief, the handle ending in a horse's head. (G. GHIRARDINI, *Not. Scavi*, December, 1898, pp. 464-465.) The discovery, at the same place, of further tombs containing vases and ornaments is announced in *Not. Scavi*, 1899, p. 4.

INTRODACQUA.—**A Pre-Roman Tomb.**—At Introdacqua, in the territory of the Paeligni, a pre-Roman tomb has been found. It is of rectangular shape, formed of rough slabs of stone. At the feet of the corpse were three vases,—a stamnus containing a cyathus, and a larger cyathus by the side of the stamnus. (A. DE NINO, *Not. Scavi*, December, 1898, p. 505.)

MONTATA DELL' ORTO.—**The Terramara.**—The exploration of the terramara Montata dell' Orto in the province of Piacenza confirms the idea that the terramare of the mountains and hills are identical with those of the plain. L. Pigorini, in *B. Paletn. It.* 1898, Nos. 10-12, pp. 296-300, gives a preliminary statement of recent discoveries there. The terramara is quadrilateral, orientated, and divided in the middle by the *cardo*, running from north to south. It has not been disturbed since its formation. It is surrounded by a *fossa*, with an embankment on the inner edge; against the latter, on the inside, was a wooden supporting wall. Along the line where this wooden wall touches the embankment is a small ditch filled with earth mixed with fragments of pottery; this has all the characteristics of the *sulcus auguralis*. Inside of the embankment and its wooden wall were parallel rows of stakes, extending from north to south, the rows being 2.5 m. apart, the stakes regularly 0.6 m. apart. In the middle of the eastern side, in place of the stakes, is an artificial quadrilateral mound of natural earth, the so-called *area limitata* or *arx*, first found in the terramara Castellazzo di Fontanellato, near Parma. Through this, from east to west, is a *fossa*, at the bottom of which are five holes, with traces of the lids that covered them. They were filled with earth mixed with pottery fragments, animal bones, etc.

ORCO FEGGINO.—**Rock Sculptures**—In *B. Paletn. It.* 1898, Nos. 10-12, pp. 265-279 (1 pl.; 2 figs.), A. Issel describes certain incisions on the natural rock in the community of Orco Feglino, in the Finalese district. On a surface of rock, approximately 30 × 40 m., are about thirty groups of figures, the single figures being from 35 or 40 cm. to 1 m. in length. They

are roughly made with chisel and hammer, unlike similar cuttings in the Maritime Alps, which are made with a pointed instrument. There are three varieties: (1) figures in the form of a cross, which probably represent human beings; (2) figures of unknown meaning, usually in the form of a net; (3) systems of quadrangular or elliptical basins, connected by little canals. These were evidently used for collecting water, but on account of their small size hardly for drinking purposes. They were perhaps used in some primitive worship. Figures like those of the first two classes have been found in various places, and especially in southern France.

OSTIA. — Inscriptions. — At Ostia, in the excavation of the street between the theatre and the barracks of the *Vigiles*, two inscriptions have come to light. One is a small altar with a dedicatory inscription. The other is a fragment of architrave, belonging probably to a shrine, inscribed with a dedication to the *deus Arimanius*, who was identified with Mithras; its date is the latter half of the second century. (G. GATTI, *Not. Scavi*, February, 1899, pp. 61-62.)

OTRICOLO. — Honorary Inscriptions. — G. Gatti publishes two honorary inscriptions from the forum of the ancient town of Otriculum.

On one side of a cippus of marble:

*Romuli. | M. Iulio Ulpio M. f(ilio) | Velina Cleopatro patr(ono) civit(at)is
et collegi(i) centonar(iorum) item amatorum Romuliorum, patri M(arcorum)
(duorum) | Claudiorum Ulpiorum Cleopatri et Sabini eq(uitum) R(omanorum) |
viro optimo ob merita et | innocentie eius, honoris | gratia, amatores qui ad
r(educ)urandum consensum am(ato)rum suorum donavit eis | (sestertium) decem
m(ilia) n(ummum) et ab dedicatione sin(gulis) discumbentibus et epul(antibus)
(sestertios) (triginta) n(ummos). L(oco) d(ato) d(ecreto) d(ecurionum).*

On the other side:

*Dedicata III kal. Martias | |
co(n)s(ulibus) cura agentibus Clau(dio) Ulpio Achilleo et | M. Iulio Mer-
curio.*

The names of the consuls are erased. They probably were *P. Septimio Geta* and *P. Fulcio Plantiano*, consuls 205 A.D. For similar erasure see *C.I.L.* VI, 220; VIII, 2557.

The second honorary inscription is of two parts:

T. Licinio T(iti) f(ilio) Post(umo) quattuorviro aed(ili) | apparitores.

*C. Iulio Caesaris l(iberto) Salvio | accenso, mag(istro) Luperc(or)um,
riat(ori) trib(unicio), | Postumus quattuorvir aed(ilis). (Not. Scavi, 1898, pp.
405-407.)*

POGGIO S. LORENZO. — Ruins of a Building. — At Poggio S. Lorenzo, in the Sabine district, have been found the ruins of a very large building of travertine. Of the southern side a piece 11 m. long remains; of the eastern side one 34.5 m. long. (N. PERSICETTI, *Not. Scavi*, November, 1898, p. 460.)

POMPEII. — Excavations, August, 1898 — January, 1899. — At Pompeii in August, 1898, west of the Basilica, the remains of a temple were brought to light. In the cella were found two fragments of a marble statuette, perhaps an Aphrodite at the bath. The central area of the so-called Pantheon was excavated, and a pavement was found. Inside of the marble wall enclosing the polygonal area, and parallel with it, is a canal sloping from northwest to southeast, and emptying into a subterranean sewer. This was found almost blocked by a mass of fish-bones and scales, shells, and bones of animals. In it were found, besides other things, a bronze fish-hook, three dupondii of Vespasian and one of Domitian Caesar. The building evidently was a macellum, and there are indications that, at the time of the destruction, it was being repaired. (A. SOGLIANO, *Not. Scavi*, 1898, pp. 333-339; 6 figs.)

Near the new temple recently discovered west of the Basilica has been found a fragment of a small marble altar. In the excavations in Regio VI, Insula 15, a number of small objects have been found, — a vase and two bracelets of bronze, an inscribed weight, terra-cotta vases, etc. (A. SOGLIANO, *Not. Scavi*, 1898, p. 392.) In October, 1898, the excavations were continued in the district west of the Basilica. An archaic sepulchral inscription of the Maccius family was found, which had evidently been taken from the cemetery outside Porta Marina, and used as building material. It reads:

P. Maccius L(uci) f(ilius) | L(ucio) Maccio Papi filio patri | Spelliae Ovi f(iliae) matri | Epidiae A(uli) f(iliae) uxori | T. Maccius Velasianus | et P. Maccius Mamianus | Fubzanus h(eredes) reposuerunt de suo.

Note the *praenomina* Papius and Ovius, also the *nomen* Maccius as recalling the name of Plautus (cf. *C.I.L.* X, 8148), and finally the cognomina Velasianus and Mamianus from the nomina Velasius and Mamius and also the curious Fubzanus. (SOGLIANO, *Not. Scavi*, 1898, pp. 419-423.)

In November, 1898, excavations were continued west of the Basilica and in Insula XV of Regio VI. (SOGLIANO, *Not. Scavi*, 1898, p. 459.)

In December, 1898, the excavation west of the Basilica was continued. An excavation was made also west of the peristyle of the house, No. 14, Insula II, Regio VIII, and a small atrium was brought to light, with two rooms opening upon its northern side. Several small objects were found. Masons' marks were found on the tufa blocks that form the curb of the sidewalk along the north side of Ins. II, Reg. VIII. On a pilaster between No. 28 and No. 29 of Ins. V-VI, Reg. VIII, the following inscription in red letters has been discovered, — *M · Epidium · Sabinum · d · i · dic · IIII*. It is announced that the contract has been made for the acquisition of the entire Barbatelli estate, which is outside the walls, between the Porta di Ercolano and the Porta di Sarno. (A. SOGLIANO, *Not. Scavi*, December, 1898, pp. 503-504.)

In *Not. Scavi*, January, 1899, pp. 17-24 (6 figs.), A. Sogliano describes in detail the temple recently excavated west of the Basilica. It is surrounded by a large area, not yet entirely cleared. Of the building nothing remains but the basement and some architectural fragments. It seems to have been in process of demolition at the time of the catastrophe in 79 A.D. The dimen-

sions of the podium were 26.9 x 14.95 m.; of the cella, 11.4 x 8 m. The latter is now represented by three low walls, of which only the one at the back is the original cella wall. In connection with these there are traces of a wooden structure, which is thought to have been erected for the use of those who were tearing down the building. Traces of a simple mosaic pavement remain. At the back of the cella is a large pedestal. The architectural fragments are three Corinthian capitals, a column 3.5 m. high, the upper part of another similar column, the base of a column, two pilaster bases, fragments of two similar architraves, and seven pieces of a cornice; all are of Luna marble. The temple was evidently Corinthian and peripteral. The only indication of date is the fact that the Roman foot appears to have been used in the construction. The reason for demolition cannot be determined. The temple may have been dedicated to Venus, but more likely it was the *aedes ministrorum Mercurii Maiae, postea Augusti*. The inscriptions of this order, of which none is later than 40 A.D., have been found scattered over the whole city,—an indication that their resting-place had been, or was being, destroyed in 79.

During January excavations were carried on southwest of the Basilica and back of the Curiae. On the last day of the month work was resumed in Ins. V, Reg. V.

In February, 1899, excavation was continued at two points,—near the Curia, and in Ins. IV and V of Reg. V. Many small objects, chiefly of domestic use, were found. (A. SOGLIANO, *Not. Scavi*, February, 1899, pp. 62-63.)

REMEDELLO SOTTO.—MONTE BRADONI.—Eneolithic Tombs.

—At Remedello Sotto, near Brescia, a tomb has been found, of the eneolithic period, but containing flint objects of paleolithic type. Other eneolithic tombs have been found at Monte Bradoni, near Volterra. (G. A. COLINI, *B. Paleol. It.* 1898, Nos. 10-12, p. 301.)

ROME.—Excavations in the Forum.—Important excavations and other works have been carried on in the Forum under the direction of G. Boni. They are reported by Lanciani in 'Notes from Rome,' *Athen.* March 11, April 1, April 22, May 13, June 3 and 24, 1899. Other reports are by Luigi Borsari, *Athen.* January 7 and February 4, 1899; Richard Norton, *The Nation*, February 16; Thomas Ashby, Jr., *Cl. R.* April, 1899, pp. 184-186, *ibid.*, May, pp. 232-235; G. Gatti, *Not. Scavi*, 1898, pp. 491-492, 1899, pp. 10-14, and separate items are published elsewhere.

Comprehensive descriptions are given by C. Huelsen, *Arch. Anz.* 1899, pp. 1-7 (2 cuts), and the Abbé Thédenat, *C. R. Acad. Insc.* 1899, pp. 134-150 (4 cuts), 173-176, 199-200.

The podium of the **Temple of Vesta** is found to contain a chamber a little over 8 feet square, the walls of which were originally of tufa blocks, though only a few of these now remain. The chamber was accessible only from above, the passages now opening into it having been broken through in later times. The chamber may have contained the "stercus Vestae."

At the S. S. W. side of the temple remains of early tufa walls were found, which may be parts of the temenos wall of republican times. Here fine pottery, dating from the seventh to the third century B.C., was found. It seems to have been in household use. The stratum of burnt material in which the pottery was found may be due to the fire of 241 B.C.

The semicircular niche in front of the **Temple of Divus Iulius** has been cleared out, and in it was found a concrete base about 2 feet high, standing upon travertine paving slabs about 6 inches thick, lying below the later level of the Forum and belonging apparently to the earlier pavement. Evidently the base was in position before the temple was built. Norton, *London Times*, January 9, and St. Clair Baddeley, *Athen.* January 21, think this is probably the base of the *giallo antico* column set up in honor of Julius Caesar soon after his assassination. Borsari, *Athen.* January 7, suggests that the statue of Julius placed by Augustus in the Forum stood here. In the niche were found chips of *giallo antico*, which fact supports the first view. Ashby, *Cl. R.* April, p. 186, says that the base, as we now see it, is, in any case, a later construction.

The **Temple of Romulus** is to be restored as nearly as possible to its original condition and is to be used as a museum for the preservation of objects found in and near the Forum. (*Athen.* January 7; *Nation*, February 16.)

On the border line between the **Comitium** and the **Forum**, in front of the **Curia**, a small enclosure paved with black stones and framed with travertine and marble has been found. This is generally identified with the "niger lapis" of Festus, and has been called the tomb of Romulus and the tomb of Faustulus. Cecil Smith, *Cl. R.* 1899, pp. 87-88, connects the "niger lapis" with the worship of Rhea or Cybele, but does not believe that the recently discovered black pavement is the "niger lapis." W. M. Flinders Petrie, *Athen.* April 1, thinks the black square of pavement may mark the spot where the opening ceremonies were performed at each meeting of the Senate, such open-air ceremonies being in accord with Aryan practices. At any rate, the black pavement was of some importance, as it was carefully preserved and protected after the fire of Carinus, in 283 A.D., and later.

Two pedestals, which probably once supported lions, have been found under and near the black pavement. The lions themselves are wanting. Lanciani, *Athen.* June 3, writes: "The pedestal of the second lion which, according to the old legend (Schol. Cruq. on Horace, *Epod.* XVI, 13), guarded the so-called tomb of Romulus, has just been found under the black stones of the late Empire. It is better preserved even than the other. They are about 7 feet apart, and we are most anxious to find out what there may be hidden between them. The exploration, however, is not possible until the black stones of the late Empire—which no one would dare to touch or remove even *pro tempore*—are secured by means of a frame of steel, so as to allow the removal of the bank of earth on which they are laid, and by which they are supported. Next to the pedestal of the second

or western lion a base has been found, conical in shape, and resting on the same stone platform. It is possible that the original 'lapis niger' may have been placed upon it."

In *Athen*. June 24, Lanciani describes an important inscribed stone found at this place: "Near the pedestal of the right lion, and near the conical base which probably supported the original black stone, a stele has been found *in situ*, containing the oldest and most important inscription among the thirty-five thousand brought to light in Rome and its vicinity since the revival of epigraphic study. The stele is formed of a block of tufa, slightly pyramidal in shape, each of the sides measuring from 0.40 to 0.45 m. at the base. The angles are not sharp, but flattened (*Ital. angoli smusi*), so that the stone is really octagonal rather than square. The inscription is written in the Chalcidian alphabet, or rather in the earliest Italic derivation from the Chalcidian alphabet, the *koppa* being one of the most conspicuous letters." The II is closed. The lines of the inscription are vertical and boustrophedon. "The lines cover the four principal faces of the stone; there is an extra line, besides, engraved on one of the flattened corners. Unfortunately the top of the stone is broken, so as to make every line incomplete alternately at the beginning or at the end." The meaning of the inscription was still unknown, but "there is no doubt about its being written in early Latin or in the early dialect of Rome, as miscellaneous as the early population was—a dialect which the Romans of classic times could not understand themselves."

The **Pavement of the Comitium** has been investigated and shown to be of late date. The travertine steps near the arch of Severus and the marble steps not far from it are also seen to be late. Pavements have been found at various levels, giving opportunity for much speculation. In the course of the excavations here four fragments of an inscription of the time of Sulla were found. They are cut upon slabs of travertine, and relate to some work, — probably drainage, — done in various streets of Rome. The topographical details are interesting. Lanciani, *Athen*. March 1, connects the inscription with Livy XXXIX, 44. In *Athen*. June 3, Lanciani writes: "The strata of earth which cover the earliest Comitium of the Kings and support the Comitium of the late Republic — the strata, I mean, in which the lions and the conical base are embedded — are full of objects, the votive character and remote antiquity of which cannot be doubted. They are bronze figurines of archaic Italo-Greek workmanship, miniature earthen vessels of black clay, similar to those found twenty-five years ago in large quantities under the steps of the church of S. M. della Vittoria, and known to palaeoethnologists under the name of 'Ripostiglio della Vittoria.' The half-charred jaw of a bull has also been found, together with other bones not yet identified. From a communication made to the Reale Accademia dei Lincei last Sunday, it appears that when the grave of Cavaliere San Bertolo, late president of the Accademia di S. Luca, was dug out in 1858, in the crypt of the adjoining church of S. Martina, a similar discovery of archaic bronzes and pottery took place. It would be premature to make

surmises on the subject, but there is one so probable that I cannot help mentioning it. The few remains of the Comitium of the Kings which have been brought to light up to the present day show traces of violence, viz., of damages inflicted, not by time, but by man. These traces have been connected with the capture of Rome by the Gauls in 389 B.C. It is possible that after the defeat and flight of the barbarians the bed of smouldering ashes and debris which covered the remains of the Curia and of the Comitium was levelled on the spot, and a new pavement laid at a higher level. This operation necessitated an expiatory sacrifice. Hence the bronze and terra-cotta *ex-votos* found in such abundance in the intermediate space." Lanciani recurs to this theory and gives a brief summary of objects found at this place in *Athen.* June 24. Besides those already mentioned, the most important seems to be an Italo-Greek amphora of the sixth century B.C. with a representation of "the triumphal return of Dionysus," in black, red, purple, and white. In *Athen.* May 13, Lanciani mentions "Roman imitations of prehistoric stone weapons in the shape of paalstabs" and also *dolciola*, in one of which was an onyx pendant, as having been found under and near the black stones.

The **Temple of Saturn**, part of which is now standing, is the fourth sacred edifice on the same site. In 497 B.C. a temple was first substituted for the ancient altar. This was rebuilt of marble by L. Munatius Plancus in 42 B.C., and again by the Senate and people in 283 A.D. after the fire of Carinus. Under and in front of this last structure remains of the others have been found. "The marble temple No. III of Munatius Plancus is represented not only by the great travertine platform on which temple No. IV stands, but by fragments of the architrave of the door, and of the *antae* of rosy granite; the structure No. II of the year 497 B.C. by the remains of a platform built of small blocks of 'tufa lamellare cinereo,' like that of the platform of the Capitolium of the Tarquins in the Caffarelli garden. A vaulted passage, looking like a large drain, runs through this platform twenty-four centuries old, and it seems as fresh and well preserved as if it were the work of a living mason. The vaulted passage rests on one side against an older stone wall, which we are inclined to identify with the primitive altar of the god. However, the exploration is far from being complete, and judgment must be accordingly reserved." (R. LANCIANI, *Athen.* April 1, 1899.)

At the right of the **Rostra**, near the arch of Severus, is a late construction of brick, hitherto generally supposed to be the base of some column or the like. It is now established by Boni that these remains are an addition to the Rostra. The holes for the ships' beaks are visible, and an inscription has been found with the name of Ulpius Junius Valentinus, prefect of the city. He was prefect when the eastern and western emperors joined against Genseric. The *Rostra Vandalica* were constructed at that time, apparently as an addition to the old *Rostra*. (L. BORSARI, *Athen.* February 4; see also ASHBY, *Cl. R.* 1899, p. 235.)

"In studying the design of the **Temple of Antoninus and Faustina**,

architects were struck by the apparent disproportion existing between the steps leading to the pronaos and the pronaos itself, in the sense that the beautiful hexastyle front seemed too heavy and too high in relation to the base and the steps. The blame does not rest with the designer of the temple. It has been found that the original level of the *Sacra Via*, in front of the temple, is nearly 4 feet lower than the paved road of the sixth or seventh century at which our former excavations had stopped. In removing partially this late pavement six more steps have been found, by means of which the original harmony of proportion has been given back to the temple. A further move will shortly be made toward the complete rescue of these beautiful ruins from modern additions and disfigurement. The ugly church which forms the background to the hexastyle portico, built by Torriani in 1602 for the Guild of Apothecaries, will be demolished, and the whole cella brought down to its ancient level." (LANCIANI, *Athen.* April 1.) In *Cl. R.* 1899, p. 186, T. Ashby, Jr., mentions only two steps of brick, each large enough to take two of the marble steps. The low level now found was reached from the *Regia* by three steps. On the southeast side of the temple steps are traces of an entrance to a chamber under them. A small system of hypocausts has been found between the *Regia* and the *Atrium Vestae*.

Excavations have begun on the site of the **Basilica Aemilia** or **Basilica Paulli**. This is made possible by the gift of sixty-four thousand lire by Mr. Lionel Phillips. This sum is for the purchase of the houses occupying the site. This important site has never been excavated. (ST. CLAIR BADDELEY, *Athen.* April 15; LANCIANI, *Athen.* May 13, 1899.)

Several blocks of the two middle piers of the **Arch of Augustus** have been replaced *in situ*. The foundations of the **Regia** have been again laid bare. "Behind the *Regia*, but at a lower level, a room has been discovered, which must be identified with the 'Schola calatorum Pontificum et Flaminum.' We knew already, from the evidence of Stephanus Winandus Pighius, an eye-witness, that a marble pedestal dedicated to Trajan A.D. 101-102, by these officers of the supreme priesthood, was found in this neighborhood while the *Regia* was being destroyed in 1546 (*C.I.L.* VI, No. 2184b). The newly found document consists of an architrave inscribed with the letters

(kalat) ORES · PONTIFICVM · ET · FLAMINVM."

(LANCIANI, *ibid.*)

A narrow lane, following the course of the oldest *Sacra Via*, separates the *Regia* from the buildings of the *Vestals*. "There is a well on this lane, the shaft of which, 22 feet deep, is lined with slabs of *peperino* with two lines of foot-holes. The shaft has been found full of votive offerings lying in chronological strata. The *sacra stips* begins with Roman pottery, such as was used by the poorer classes of citizens, including lamps, cups, plates, water-jugs, etc. Then follows a layer of objects of terra-cotta modelled by Greek artists, such as *arulae* with the relief of Thetis carrying the helmet of

Achilles, *antefixae* with an exquisite figurine of Venus, weights, lamps, etc. The third layer is composed of Campanian black iridescent ware, the lowest of Italo-Greek or *buccaro* pottery. The best-preserved vase is a Campanian *oxybaphon* with white palmettes on a black ground."

"Now that all the fragments have been sorted, catalogued, and readjusted, the curious fact has been ascertained, beyond any possibility of doubt, that two-thirds of the vases and terra-cottas were thrown into the shaft in a broken and fragmentary condition. The question now comes: Must we insist on considering that heap of rubbish as a 'sacra stips,' or must we suppose that the well, abandoned after the introduction of running water and the building of the first aqueducts, was used by the women of the neighborhood as a receptacle for their broken utensils, for their 'cruches cassées'? It is not easy to decide the question, because we must remember that among the rubbish some exquisite specimens of Italo-Greek ceramic have been found, unbroken and perfect, the votive character of which can hardly be denied. Stress has been laid on another fact, viz., that the well contained also bones of the three typical victims of the Suovetaurilia, the bull, the sheep, and the pig. In cases of such interest an official examination is necessary before jumping at conclusions; and we shall wait for its result to decide whether the bones represent the refuse from the neighboring kitchens, or whether they must be connected with the great and august ceremony of the lustration." This well has nothing to do with the Puteal Libonis. (LANCIANI, *Athen.* May 13 and June 3, 1899.)

Several other wells have been found in the neighborhood of the Regia. A conical reservoir like the one found on the Palatine in July, 1896, near the supposed site of the hut of Faustulus, has been discovered. These underground structures, roofed in the Mycenaean style by means of stones projecting one above the other, may have been used for storing rain water as well as for storing grain. (LANCIANI, *Athen.* June 24.)

The course of the **Sacra Via** in the earliest times was different from that followed in imperial times. In front of the Basilica of Constantine, 7 feet below the pavement of the Sacra Via of the late Empire, the pavement of an earlier one has been found. The great size of the flagstones, the perfection of the joints, and the smoothness of the surface make it one of the best specimens of ancient pavement in Rome. Its direction follows that of the furrow pointed out by Nibby in 1827-32, and seems to confirm his statement that the primitive Sacra Via crossed the ridge of which the Velia is composed some 50 m. north of the Arch of Titus, where the church of S. Francesca Romana now stands. (LANCIANI, *Athen.* June 24.)

The director of the present excavations, Cavaliere Boni, has obtained, by ascending in a balloon, some forty photographic negatives of the Palatine and of the Forum from a height of 1200 feet. It is hoped that the photographs may soon be at the disposal of students. (LANCIANI, *Athen.* June 24.)

The excavations in and near the Forum are still in progress.

Fragments of the Forma Urbis.—Over four hundred fragments (Ashby, *Cl. R.* p. 234, says 472) of the *Forma Urbis* of Septimius Severus

have been discovered in the walls of a house in the Via Giulia, near the Palazzo Farnese. Lanciani has been entrusted with the task of recomposing the plan. He describes the finding of the fragments in *Athen.* March 11 (cf. Thédénat, *C. R. Acad. Insc.* 1899, p. 148), and in *Athen.* April 1, announces that a thorough search is to be made in the garden of SS. Cosma e Damiano. Meanwhile complaint is made in the *Berl. Phil. W.* March 25, 1899, p. 382, that the fragments previously found are inaccessible, those discovered in 1888 being still packed in boxes.

Fragment of the Ara Pacis.—A new fragment of the Ara Pacis Augustae has been found in the church of the Gesù, where it had been used as the tomb slab of Cardinal Sebastiano Poggio (died 1633). The relief preserved is that of the inner side, representing bucrania and garlands. This was placed face downward in the floor of the church, the inscription and arms of the cardinal in marble mosaic appearing on the upper side. The block to which this fragment belonged was a corner block, and has a hole in the upper part, which was intended to hold the capital of one of the two pilasters with which the internal angle was decorated. (T. ASHBY, JR., *Cl. R.* 1899, p. 234, cf. *Rend. Acc. Lincei*, 1899, p. 61.)

Plans and Reconstruction.—The exhibition of the pupils of the French Academy contains several works of archaeological interest, among them the plan of the Island of Aesculapius and of the Circus of Maxentius in their present state, accompanied by a very clever reconstruction. (LANCIANI, *Athen.* May 13, 1899.)

Inscriptions.—In *Not. Scavi*, 1898, pp. 318–331, L. Borsari continues the publication of the sepulchral inscriptions found at Rome, in the works on the Via Ostiensis. He gives fifty-four pagan inscriptions in Latin, three in Greek, and fourteen Christian inscriptions in Latin.

Inscriptions now in New York.—While excavating for the foundations of a building on the Via Ostiensis, on the left bank of the Tiber, the workmen unearthed an extensive burial place from which have been obtained many sepulchral inscriptions. A number of these have been published in *Not. Scavi*, 1898, pp. 119, 185, 240, 276, and 318. About forty of these inscriptions are now in the possession of the Latin Department of Columbia University, New York.

The following are of some importance:

1. *D(iis) M(anibus) | P. Aelio Menecrati filio dulcis[simo] qui vix(it) ann(is) XV dieb(us) XVI, | Aelia Casta fecit et sibi et | C. Pomponi Sextiani et | suis lib(ertis) libertab(us)que poster(is)que eorum.*

2. *D(iis) M(anibus) A. Atinius Mercur | ius monumentum | sui iuris vetusta[te] corruptum | redditum ad pris[tinam] novitatis | formam reficiendum curavit | sibi et suis lib(ertis) libertabusq(ue) posterisq(ue) eorum.*

3. *A(ulus) Cornelius A(uli) l(ibertus) | Priscus sagarius | de horreis Galbianis | r(itus) fecit | sibi et | Corneliae Dextri liber(tae) Erotidi coniugi suae et | A(ulo) Cornelio A(uli) l(iberto) Romano | conliberto suo et | A(ulo) Cornelio A(uli) l(iberto) Corintho | liberto suo et | ceteris lib(ertis) | libertabusque omnibus | suis posterisque eorum.* (*Not. Scavi*, 1898, p. 276.)

4. *Diis Manibus | M. Mario Marimo | militi ex classe | pr(aetoria) Mis-
enense | beneficiario praefecti | militavit annis XVIII | vixit annis XXXX, |
L. Valerius Pudens | amico karissimo bene | merenti fecit.* (*Not. Scavi*, 1898,
p. 320.)

Tombs and Epitaphs.—Other tombs have come to light near the apse of St. Paul's. The epitaphs are inscribed with the names of a Sextus Marcus Saturninus; Q. Valerius Rufus, a veteran, probably, from the thirteenth Cohors Urbanorum; P. Clodius Restitutus; M. Vipsanius Fae...; and Epictetus, husband of Julia Epigone. (*R. LANCIANI, Athen.* June 3, 1899.)

A Sarcophagus; Two Engraved Gems.—Near the bridge over which the Via Ostiensis crosses the brook (Marrana) of Grotto Perfetta, a marble sarcophagus has been found embedded in masonry, with a lid fastened by means of iron clamps. These having been removed, and the lid lifted, the skeleton of a young person was seen lying at the bottom of the coffin, with two rings at the height of the hands. Both are of solid gold, and both have stones set (a dark and a light cornelian), the engraving of which represents in one case a Cupid flying toward a butterfly (Psyche), with the left arm extended as if attempting to catch it; in the other case a Bacchus, with the *oinochoe* in the right hand, and the left arm resting on the hip. (*R. LANCIANI, Athen.* June 3, 1899.)

An Imperial Estate.—In the interior of the Hospital of S. Giovanni in Laterano, various architectural fragments have been excavated; especially two Corinthian columns of pavonazetto, pieces of a white marble cornice, and a pavement of Numidian marble; also, fragments of a lead pipe, with the name of N. Opellius Diadumenianus, son of the emperor Opellius Macrinus. Similar discoveries were made here in 1732, 1780, and 1870. The evidence shows that these are ruins of an estate which belonged to the imperial family. (*L. BORSARI, Not. Scavi*, October, 1898, pp. 409-412.)

Various Discoveries.—The following discoveries have been made in the city: On the Via Principe Amedeo, a marble bust of Domitian, somewhat more than life size; at the corner of the Via della Stamperia and the Via del Tritone, 7 m. below the surface, a piece of ancient road paved with polygonal blocks of basalt; near the corner of the Via Argentina and the Via del Sudario, 3.5 m. below the surface, an ancient mosaic pavement. (*Not. Scavi*, 1898, pp. 391-392.)

In the Piazza Madama, about 3 m. below the surface, four wide travertine steps have been found, which formed apparently a part of the eastern side of the stadium. In the same place, fragments of columns have been discovered. (*G. GATTI, Not. Scavi*, November, 1898, p. 450.)

In the work on the Via dei Serpenti, a woman's head in high relief; on the Via Salaria Nuovo, a sepulchral inscription; on the Corso d'Italia, near the monastery of the Carmelitani Scalzi, remains of columbaria, with many inscriptions, to be published later. (*GATTI, Not. Scavi*, December, 1898, pp. 491-492.)

In the area of the monument to Victor Emanuel, near the church of Ara-coeli, have been found remains of a brick building, once covered with marble.

On the Via Ostiensis, in front of the side entrance of S. Paolo Fuori le Mura, a number of sepulchral inscriptions have come to light. In the public works now being carried on in the neighborhood, other similar inscriptions have been found, besides remains of tombs and an ancient well. A marble sarcophagus was found intact. Inside, among the bones, were two gold rings, each having a carved stone. (GATTI, *Not. Scavi*, January, 1899, pp. 10-14.) In these last two articles the discoveries in the Forum are also described.

In *Not. Scavi*, February, 1899, pp. 49-61 (1 fig.), G. Gatti announces the discoveries in the Forum, mentioning the early drain in front of the temple of Saturn and a drain of opus reticulatum and brick behind the temple of Vesta, the date of which is indicated by the previously unedited brick stamp, M · FVLVIVS · ZOSIMVS · F, as the first century of the empire. He mentions also the discovery of the fragment of the *Ara Pacis* and the fragments of the *Forma Urbis*. In the Via Ostiense, near the Basilica of S. Paolo, various sculptured fragments have been found. Extensive columbaria of the late republic and early empire have been brought to light on the Corso d' Italia. They are in four rows separated by three streets, parallel with the ancient Via Salaria. The chambers are of opus reticulatum, generally in two stories; the decoration is gone. Fifty inscriptions which have been found in the excavations are given, many of them fragmentary. Almost all give the names of freedmen or slaves.

Excavation of the Imperial Fora.—In *Athen*. April 1, 1899, R. Lanciani reports that the City Council of Rome passed a vote for the general and complete excavation of the fora of Caesar, Augustus, Nerva, and Trajan. The vote is accompanied by the offer of a considerable sum of money.

The Museum in the Villa di Papa Giulio.—In the introduction to the new German edition of his guide to the museums of Rome, Helbig states that he omits the museum in the Villa di Papa Giulio because no reliable information is to be had concerning the discovery of the objects there exhibited and because they are not what they pretend to be. Investigation has been ordered by a commission appointed for the purpose, but doubts have been expressed as to the results to be expected. The matter is discussed in the *Athen*. May 20, 1899, and the *Berl. Phil. W.* March 25, 1899. [The report of the commission has been published, exonerating the management of the museum for the most part.]

S. ANGELO A CUPOLO.—**Inscribed Seal.**—At S. Angelo a Cupolo in Apulia, a bronze seal has been found in a tomb, with this inscription in relief: DECAM · NO. It is very rare that these things are found in tombs. (A. MEOMARTINI, *Not. Scavi*, 1898, p. 393.)

SAN QUIRICO D'ORCIA.—**An Early Tomb.**—At San Quirico d'Orcia in October, 1898, a tomb was found of the fifth century B.C. In a sarcophagus there were the usual bucchero vases, others of a reddish clay, and a black-figured cup. (*Not. Scavi*, December, 1898, p. 488.)

SANSEVERINO-MARCHE. — **Various Discoveries.** — V. Aleandri, *Not. Scavi*, 1898, pp. 486-488, gives an account of chance discoveries made in or near Sanseverino-Marche between January, 1894, and October, 1898. They consist of tombs, rarely containing vases; architectural fragments; a man's head in travertine in high relief; two unimportant inscriptions; and artificial cavities in the tufa rock, which probably served as the foundation of huts.

SCANNO. — **CASTEL DI SANGRO.** — **Tombs and Rooms.** — At Scanno, in the territory of the Peligni, five tombs have been excavated; two vases of native workmanship were found, a bronze necklace, and other small objects of bronze and iron.

At Castel di Sangro, the ancient Aufidena, in the part of the town called La Città, two ancient rooms have been excavated, having mosaic floors and colored stucco ornamentation. About 3 km. from the town, in the district called Fontemaiuro, vases and *ex-votos* have come to light, indicating an ancient sanctuary in this place. Southeast of the town, a series of tombs has been recently discovered. (A. DE NINO, *Not. Scavi*, October, 1898, pp. 424-426.)

SICILY. — **Various Discoveries.** — In Sicily, P. Orsi has explored a group of tombs of the first period, at Melilli, without important results. Near Avola, in the Cava Titone, he has found forty Sicel tombs, and, not far from here, four small Christian catacombs. A search for ancient material at Avola Vecchia was unsuccessful. Thirty new hypogea have been explored at Syracuse in the district of Grotticelli. At Mineo, where Professor Orsi has been making a preliminary investigation, with a view to systematic study in the future, he has found a fine piece of the city wall, with a semi-circular tower. It is still 5 m. in height, constructed of large limestone blocks. It is doubtful whether the ruin is ancient or Byzantine. Several tombs of Roman period have been found at Nicosia. (P. ORSI, *Not. Scavi*, February, 1899, pp. 69-71; 1 fig.)

SPERLONGA. — **Discoveries in a Roman Villa.** — At Sperlonga, near Fondi, in the ruins of a Roman villa, which are partly on land, partly under water, various antiquities have been found from time to time. Now the following discoveries are reported: Two busts of the first century representing the Dioscuri; pieces of mosaic pavement; a fountain; a fragment of a late sepulchral inscription; and a piece of an entablature, with inscribed letters. (G. PATRONI, *Not. Scavi*, December, 1898, pp. 493-494.)

SULMONA. — **An Ancient Necropolis.** — An ancient necropolis has been discovered near Sulmona. Eight tombs have been opened, some of which contained vases. (A. DE NINO, *Not. Scavi*, February, 1899, pp. 68-69.)

TARANTO. — **Mosaics.** — In Taranto, three mosaic pavements of a Roman house have been found. All are elaborate examples of polychrome

work. One has pictures of lions and tigers, and a scene representing a faun and a nymph. (Q. QUAGLIATI, *Not. Scavi*, January, 1899, pp. 24-25.)

TERNI. — A Roman Building. — Remains of a building of Roman period have been found north of Terni. (N. PERSICHETTI, *Not. Scavi*, January, 1899, p. 6.)

TERRANOVA-FAUSANIA. — Roman Tombs. — *Not. Scavi*, January, 1899, pp. 42-44, has a brief description by P. Tamponi of twenty Roman tombs discovered in Sardinia, near Terranova-Fausania, in the province of Sassari. Some were of stone, others of tiles. They contained especially many glass vases.

TIVOLI. — Small Antiquities. — In excavations at Tivoli, near the temple of Hercules Victor, many small objects have been found, — vases, bronze fibulae and bracelets, iron spear-heads and farming implements. (*Not. Scavi*, 1898, p. 332.)

TORRE ANNUNZIATA. — A House Excavated. — In *Not. Scavi*, December, 1898, pp. 494-503 (3 figs.), A. Sogliano describes a large house recently excavated at Torre Annunziata, north of Pompeii, 130 m. from the third tower, counting from the Porta di Ercolano. An inscription on a marble column about 3 feet high, found in the peristyle, reads:

M(arcus) Mundicius | Malchio | M(arcus) Clodius Agatho, mag(istri), ex p(ecunia) c(onlata) f(aciundum) c(urarunt).

The *magistri* mentioned are of the priesthood of the *pagus Augustus Felix suburbanus* (C.I.L. X, p. 93). The work has not been completed, but many rooms have been cleared, few of which offer any trace of artistic decoration. A great quantity of small objects was found, — in most cases articles of use, — of bronze, iron, and terra-cotta. One of the most interesting things is a horse's bit of bronze, and there is also a nose band of bronze. Two amphorae have inscriptions, — one reads:

Imp(erator) Vespasiano III c(onsule), Propertianum, | Amp(hora) N. C.

The third consulship of Vespasian gives the date 71 A.D. The *Propertianum* (*vinum*) indicates that the wine is from the estate of *Propertius*, and it stands for *in fundo Propertiano natum*. For the name *Propertius* in Campania see C.I.L. X, 1218 and 8273. The other amphora is dated 72 A.D. Five human skeletons were found.

In one of the rooms was the mosaic representing a meeting of philosophers, published in *Not. Scavi*, 1897, p. 337.

TRAPANI. — Early Vases. — SERRA ORLANDO. — Stone Hatchets. — P. Orsi, in *B. Paletn. It.* 1898, Nos. 10-12, pp. 306-307, reports the discovery of some very early pre-Hellenic vases in the Bibliotheca Fardelliana of Trapani, in Sicily. In the ruins of the ancient city at Serra Orlando, near Aidone, Orsi himself has found a number of stone hatchets.

As these were found in Greek houses not earlier than the end of the fifth century B.C., it is probable that they were preserved as objects of curiosity and superstition.

TURIN.—**Roman Tombs.**—Six tombs of the Roman period recently found near Mathi indicate the existence of an ancient road, which left the highroad between Turin and Pavia, and proceeded toward Lanzo along the left bank of the Stura. (E. FERRERO, *Not. Scavi*, December, 1898, pp. 463-464.) Two brick tombs of Roman period have been found near Turin. Both contained remains of a skeleton, but in neither was there any funeral equipment. (E. FERRERO, *Not. Scavi*, January, 1899, pp. 3-4.)

VERUCCHIO.—**Early Tombs.**—In *Not. Scavi*, 1898, pp. 343-390 (26 figs.), E. Brizio gives a catalogue of the tombs excavated at Verucchio, near Rimini, in 1894 and 1895. It is not an extensive necropolis, but several small cemeteries. The tombs, unlike those of the terramare, are always separated from one another, not adjoining or superimposed. They represent two periods of the Villanova civilization, and are distinctly Umbrian; the absence of Etruscan influence is shown by the fact that all the bodies had been cremated. Besides the ossuary, the tombs contained pottery, fibulae, girdles, bracelets, amber rings, daggers, and in one were found some small bronze plates, to which were attached fragments of a coarse cloth. This is the first discovery of any textile fabric in a Villanova tomb.

SPAIN

ELCHE.—**A New Discovery.**—In the *Revue des Études Anciennes*, I, 1899, pp. 71-72, Pedro Ibarra Y Ruiz describes a fragment of sculpture discovered at Elche in June, 1898, only 4 m. from the spot where the famous bust was found. The present fragment, published in a poor cut, represents a warrior from the belt to about the middle of the thighs. The sword, which hangs along the right thigh, has a well-preserved handle of peculiar shape. At the left side is part of a baldric. Behind are the folds of a garment. The stone is the same as that of the famous bust, and the style is also of the same excellence. Evidently the bust is not to be regarded as an isolated phenomenon, but as a product of a school of art existing at Ilici.

ITALICA.—**The Amphitheatre.**—**Tombs.**—The Commission of Historic Monuments began excavations at the amphitheatre at Italica, January 19, 1899. The work is at first limited to clearing the galleries and the arena. Some tombs have been found near the road to Seville, at the entrance to Santiponce, and some mosaics, coins, amphorae, and other Roman objects had previously been found there. The latest discovery is two gold rings with curious engraving, found in a Roman tomb. This is without doubt the region where the inscriptions published *R. des Universités du Midi*, 1896, pp. 394 f., Nos. 3, 4, were found. (*Revue des Études Anciennes*, I, 1899, pp. 169 f.)

MARCHENA. — A Bronze Ornament. — At Cerro de Montemolin, near Marchena, in Andalusia, a bronze ornament was found in 1898. It is now in the possession of Domingo de Goyena, at Seville. Its height and breadth are 18 cm. A hollow pyramid is flanked at each side by a D-shaped ring. At the top and outside of each ring is an animal's head with goat's beard, and with horns extending forward. Above is a group of a Greek warrior pulling an Amazon backward from her horse. The work is coarse, but the composition is lively. The object may have adorned a horse's yoke, in which case the reins may have passed through the rings. (PIERRE PARIS, *Revue des Études Anciennes*, I, 1899, pp. 163-167; pl. ii.)

MONDOÑEDO. — A Bar of Gold. — At Mondoñedo, in Galicia, a massive bar of gold, 0.50 m. in length, has been found. At one end it is bent, at the other it ends in ornaments. A cord of gold is twisted about it. It weighs over forty ounces. It may be a royal sceptre or the like. Some think it is a Celtic work, others see in its decoration reminiscences of Egyptian art. (*Revue des Études Anciennes*, I, 1899, pp. 170 f.)

PALMA DEL RIO. — A Mosaic. — At Palma del Rio (the confluence of the Guadalquivir and the Genil) a mosaic has been found which formed the lid of a vaulted tomb. The mosaic represents, among other things, a beautiful young girl and two ducks. On one fragment the letters CONSS, on another SEVI, are read. Other Roman letters seem to indicate a date. In the tomb hung a lacrimatory, which the peasants broke in hope of finding money. Other tombs have been found, one of which contained a skeleton in a coffin of lead. (*Revue des Études Anciennes*, I, 1899, p. 170.)

Roman Towns in the Valley of the Baetis. — At a meeting of the Archaeological Institute (London) May 3, 1899, Rev. W. G. Clark-Maxwell read a paper "On the Roman Towns in the Valley of the Baetis," being a record of six months' investigation of the Roman sites, etc., on the banks of the Guadalquivir between Cordova and Seville. After contrasting the thickly populated condition of the country in Roman times, as evidenced by the abundant traces of occupation, with its present scanty population, he described his method of investigation, which was to walk along the river bank, noting and marking on a map those places which presented evidences (such as bricks, etc., and "tierra de villar") of Roman settlement; remains of more extensive building, perhaps representing the *latifundia* of classical times; and such large collections of fragments of amphorae or kilns as to suggest the site of a potter's workshop. He then gave a more particular account of the tentative excavations carried on at Peña Flor, Peña de la Sal, and Alcolea, the modern representatives of Celti, Arva, and Canana. A certain number of new inscriptions were discovered, while others were verified. A number of amphora handles bearing stamps were picked up, many of the stamps being the same as occur in other places, notably among the débris of which Monte Testaccio in Rome is composed. Mr. Clark-Maxwell was of opinion that these were mostly made in Baetica, to contain the produce of that region when exported to Rome. A number of graves built of bricks

and tile were discovered, which, from their situation, orientation, and absence of objects deposited with the bodies, might be referred to the Christian period. At Alcalá del Río the Roman walls of concrete partly remain, as well as the ruined fragments of quays and river walls, which bear evidence to the forgotten time when Baetis was a highway of commerce. (*Athen.* May 20, 1899.)

FRANCE

BLOIS. — Greek Stele. — In *R. Ét. Gr.* XI, 1899, pp. 174 f., Th. Reinach describes a Greek gravestone in the form of a *naiskos* at Blois. The medietate relief represents a seated woman holding out her hand to a standing man. The inscription, Ἀκριβῆς χρηστὴ, χαῖρε, furnishes a hitherto unknown proper name.

BOULOGNE-SUR-MER. — A Latin Epitaph. — In the Roman cemetery of Vieil-Atre there has been discovered a sepulchral inscription which is of some interest. It reads :

*D(iis) M(anibus) | P. Vongidia[i] | Saturninai | vixit annis xx | Valerius
Nat(alis uxori p)ientissimai | bene merenti | [fe]cit |*

The name of the family Vongidia is very rare. It is also remarkable that the *praenomen* appears with a woman's name. Her father was *P. Vongidius Saturninus*. Cf. *P. Aelia Procla*, *C.I.L.* III, 1182, and *ibid.* No. 1184, *Publia Aelia Iuliana Marcella*, the daughter of a Roman knight, *P. Aelius Iulianus*, adopted by *P. Aelius Marcellus*. The daughter of *P. Valerius Comazon qui et Eutychianus*, consul in 220 A.D., was called *Publia Valeria Comasia*, *C.I.L.* XV, 7559. In the inscriptions of Africa there are found many names in which the family name and *cognomen* are preceded by the *praenomen* abbreviated. *C.I.L.* VIII, 3755, 3869, etc. (*B. M. Soc. Ant. Fr.* 1898, p. 411.)

DAMPIERRE, NEAR LANGRES. — Excavations at Chanteroy. —

A statue of Mercury and a dedication to the same god were found at Chanteroy in 1883 and are now in the Museum of Langres. A draped torso and a head of Mercury were found near the same place in 1896. In 1897-98 H. Cavanol caused excavations to be made. Foundations of four circular structures and eight or nine rectangular chambers were discovered. One group of these buildings seems to have been a temple or sanctuary of Mercury. There were found a stele inscribed *Merc(urio) Sext(us) Iul(ius) Amoenus v(otum) s(olvit) l(ibens) m(erito)*, fragments of tiles, bricks, etc., with part of the capital of an altar and bits of sculpture, a number of vases, and many coins from Agrippa (12 B.C.) to Alexander Severus (235-222 B.C.). One of these is a rare bronze medal of Marcus Aurelius, another is a bronze of Vespasian with *IUDAEA CAPTA*. S. C. on the reverse, designating the figure of a seated weeping woman. Other dedications to Mercury were found near the other buildings. There were evidently many Roman villas

in the region about Langres. (H. CAVANOL, *R. Arch.* XXXIV, 1899, pp. 215-230; 13 figs.)

DORDOGNE. — The Three-headed Gallic God. — In *R. Arch.* XXXIV, 1899, pp. 302-303 Émile Cartailhac describes a statue of the three-headed god, found at La Dordogne, near La Gironde. The three heads are similar, of the type of Zeus, REINACH, *Répertoire de la statuaire*, II, 1, p. 24, 3, p. 194, 5. The execution is rude, but better than that of the other specimens of the three-headed god in stone.

FOURVIÈRE. — Inscribed Bronze Disc. — In *C. R. Acad. Insc.* 1898, pp. 719-720, Héron de Villefosse publishes (pl.) a bronze disc now at Lyons. The inscription reads, *L(ucii) Manl(ii) mil(itis) cohor(tis) XVII*. Only one other inscription is known mentioning the seventeenth cohort at Lyons.

LANGUIDIC (MORBIHAN). — A Tumulus. — In *R. Arch.* XXXIV, 1899, pp. 97-107 (3 figs.), A. Martin describes a tumulus called Kerneec, excavated in 1895-97. The tumulus contained curious walls built without mortar, a chamber in which were ashes and bones, and a deep pit. On the surface above the chamber were many oyster shells, forming a layer in some places as much as a meter in depth. The chamber existed before the oyster shell deposit was made, i.e. before the place was inhabited or frequently visited by the people who ate the oysters. The pit was contemporaneous with the deposit of oyster shells. A few objects of iron, bronze, terra-cotta, and glass were found in the course of the excavations.

PARIS. — Acquisitions of the Department of Ancient Ceramics of the Louvre in 1897. — In *R. Arch.* XXXIV, 1899, pp. 1-14 (3 pls.; 9 figs.), E. Pottier gives a brief description of the most important additions to the collection of ancient ceramics in the Louvre. He describes nine Cypriot vases, eight painted Greek vases, one Greek relief vase and one in the shape of a helmed head, a number of terra-cotta figurines, including an archaic group of five bakers from Thebes, five figures of excellent style from Aegina (published *R. Art Anc. Mod.* 1897, pp. 19-24, pl.), and a collection of about ninety pieces from Smyrna, comprising heads of divinities, of youths, and of women, grotesques, and a very large and complete male torso.

SAINT-GERMAIN. — Antiquities from Albania. — The Museum of Saint-Germain has received from Mr. Degrand, French consul at Scutari, an interesting collection of antiquities of the time of the early Roman empire, found in a necropolis east of Scutari. One object is a silver ring with a figure of Mercury. The objects in general are to be associated with those found in graves in Bosnia. Further explorations in Albania may lead to interesting results. (S. REINACH, *C. R. Acad. Insc.* 1899, p. 10.)

SAINT-MORÉ (YONNE). — A Roman Villa. — A Roman villa 26 m. long and 16 m. wide, containing five apartments, has been found at Saint-Moré between Avallon and Auxerre. The most interesting object found is

a statue of Abundantia of poor workmanship. The seated draped figure holds a horn of plenty. In the pedestal are five niches between pilasters. The niches may have been intended to receive *ex-votos*. (A. PARAT, *R. Arch. XXXIII*, 1898, pp. 405-407; 2 figs.)

TEYSSONGE. — A Bull's Leg of Bronze. — In February or March, 1895, a bull's leg of bronze was found in the wood of Teyssonge, 6 km. north of Bourg. The fragment is of good workmanship, and was evidently buried intentionally. The same is true of the statue of Mars found with the calendar at Coligny only about 8 km. away. Probably both came from the same temple, the destruction of which may be assigned to the invasion of Crocus, about 260-268 A.D. At various times other discoveries have been made in this region. Excavations are to be undertaken at Teyssonge. (JOSEPH BUCHE, *C. R. Acad. Insc.* 1899, pp. 221-224.)

AUSTRIA-HUNGARY

AQUINCUM. — Antiquities now at Budapest. — In *Jh. Oesterr. Arch. I.* 1899, Beiblatt, pp. 51-72, V. Kuzsinszky gives, with 21 figs., a first installment of a description of discoveries in Hungary. The present article is limited to objects discovered at Aquincum, now contained in a new museum at Old Ofen, Budapest. Twenty-six objects are described, for the most part gravestones with reliefs and inscriptions. There are two Mithras reliefs, several altars, a relief of Cautopates, a head of Jupiter(?), a relief of a lion, one of Silvanus, and one representing the ransoming of Hector.

BRUCK. — Roman Gravestone. — In *Jh. Oesterr. Arch. I.* 1899, Beiblatt, pp. 73-78, W. Kubitschek publishes an epitaph from near Bruck a. L. The place where it was found appears to have been a Roman settlement. The inscription reads, with conjectural restorations: | *Aulius L(uci) f(ilius) Tro(mentina) | ... mil(ex) leg(ionis) XV | [A] pol(linaris) an(norum) XXXV | [st]ipendiorum X | VI h(ic) [s(itus)] e(st). | Auliu(s) frater | posuit. | [F]i[delis] C(ai) Au[l(i) | l(ibertus?)] an(norum) XIX | h(ic) s(itus) e(st).*

KRNJEŠEVACA. — A Military Diploma. — In the *Vjesnik* of the Archaeological Society of Agram, III, 1898, pp. 144-149, J. Brunšmid publishes a diploma from Krnješevaca. One side of the bronze reads: *si peregrini iuris feminas matrimonio suo iunxerint, proinde liberos tollant a[c] si ex duobus civibus Romanis natos. | A(nte) d(iem) III K(alendas) Iunias, | L(ucio) Aelio Oculato Q(uinto) Gaudio Attico co(n)s(ulibus). | L(ucio) Flavio L(ucii) f(ilio) Cl(audio) Sabino Savariens(i). | Des(c)riptum et [r]ecognitum ex tabula aenea | quae fixa est Romae in Capitolio.* The other side reads: *C(ai) Aconi(i) Maximi Sisc(iensis) | T(iti) Flavi(i) Festi Sisc(iensis) | Sex(ti) Iuventi(i) Ingenui Sirm(iensis) | C(ai) Curti(i) Secundi Sirm(iensis) | M(arci) Statori(i) Sabini Sirm(iensis) | M(arci) Lucili(i) Saturnini Sisc(iensis) | M(arci) Rutili(i) Hermetis Sisc(iensis).* The date appears to be 90 A.D.

PETTAU.—**Excavations.**—In *Jh. Oesterr. Arch. I.* 1899, Beiblatt, pp. 87–96, W. Gurliitt begins a preliminary report of excavations near Pettau. Since 1889 many graves—at least two thousand—have been opened, yielding many small objects. An altar of Vulcan has also been discovered. In 1895 a sanctuary of the Nutrices Augustae was found, but not excavated. In 1898 a Mithraeum was excavated. Several sculptures are briefly described. Of the chief Mithras relief only small fragments have been found. Four inscriptions are published, two of which are dedications to Mithras, one “Naturae Dei.” The fourth reads: *Transitu | C(aius) Caecina | Calpurnius temp(lum) redemit | et restituit*. See also *Arch. Anz.* 1899, pp. 13–14. The Roman city, Colonia Ulpia Traiana Paetovia, was on the right bank of the Drave, opposite the modern city.

POLA.—**Discoveries.**—In *Jh. Oesterr. Arch. I.* 1899, Beiblatt, pp. 77–82, R. Weisshäupl publishes two epitaphs from near Pola. Some coins found near Altura add to the proof that an ancient settlement occupied the spot. Remains of Roman mosaic and of Roman buildings have been found on the island Brioni near Pola.

GERMANY

ACQUISITIONS OF THE COLLECTIONS OF ANTIQUITIES IN WESTERN GERMANY.—**Metz.**—Grave-relief of three men with long hair in old Celtic style, and a rude relief of Mercury, both with Latin inscriptions; house-shaped gravestones; part of a statue of a goddess, perhaps Nantosvelta. **Stuttgart.**—The contents of bronze-age graves, including ornaments of gold and amber as well as bronze articles. **Constance.**—The site of the Roman castle has been ascertained near the Cathedral. **Mannheim.**—Small objects from Merovingian graves. **Darmstadt.**—Prehistoric bronze objects; bronze and iron weapons, ornaments, etc., from Frankish graves. **Frankfort.**—Several large amphoras found in a cellar at Hedderheim. Further Roman remains have been found on the Cathedral island. **Wiesbaden.**—An important inscription, a dedication by the legate Rufianus to Diana Mattiaca, perhaps the patroness of the springs. **Speier.**—Remains of a smithy with its fittings; a beautiful girl's head of sandstone; a column with capital of Corinthian shape having heads on the four sides; a good relief of Mercury holding an energetic infant Bacchus (cut). **Worms.**—Contents of prehistoric graves. Some underground dwellings of the bronze age have been examined. **Mainz.**—Bronze objects of the Hallstatt period; in Roman antiquities, the gravestone of a Helvetian, Julius Ingenius, with funeral-banquet relief, a peculiar goblet of pottery, defective vases from the waste-heap of a pottery, and a perforated bronze object, perhaps a guard for the eye of a horse (cut); a Frankish brooch of bronze, iron, gilt, and silver; a collection of articles from Cyprus, given by R. Virchow, covering all periods down to the Roman. **Trier.**—Graves of the Gallo-Roman transition period; a grave relief with inscription of the early third century; other sepulchral reliefs; a coin treasure. An extensive Roman residence containing a fine

mosaic floor has been excavated within the city, near the Imperial Palace. **Bonn.**—Votive inscription to the *Matronae*; gravestone of a military tribune; statuette of the seated Jupiter, and one of Mercury, of bronze. **Cologne.**—Within the city numerous graves and sarcophagi have been found, one of the latter containing the body of a soldier, with armor and weapons. Outside the Aachener Thor was found a square burial-chamber with niches, ash-urn, and vases of Trojan's time. (F. HETTNER, *Arch. Anz.* 1899, pp. 16-22; 2 cuts.)

Inscriptions from the Lower Rhine.—Under the title *Neue römische Funde vom Niederrhein*, A. Oxé in *Jb. V. Alt. Rh.* 1898, No. 102, p. 127, describes recent discoveries at Asberg, Gellep, and Neuss. From Asberg comes an inscription of an *equus alae Moesicae* reading in mutilated form thus:

Dom(.....), equus alae Moesicae, tur(ma) Rufini, cives, an(norum) XLIII, stip(endiorum) XXIII, h(ic) s(itus) e(st). Compare with this Brambach, *C. I. Rh.* 438. From these two inscriptions we may locate the fixed quarters of the *ala Moesica* in lower Germany perhaps at Asberg (Aschiburgium); cf. Tacitus, *Historiae*, 4, 33.

The military inscriptions of the Roman camp titles of *I Minervia Antoniniana* and *XXX Ulpia Victrix* and of *exercitus Germaniae Inferioris*, and the site of the camp and the burial place at Gellep (Gelduba), form the subject of the second part of the article, while the third part is assigned to the stamps on pottery found at Neuss, and an enumeration of the names and abbreviations found in these stamped inscriptions.

BEUEL.—A Dedicatory Inscription.—While excavating for the foundations of a building in Beuel, the workmen uncovered a large stone block on which was found inscribed the following extensive inscription:

[I(ovi)] O(ptimo) M(aximo), — [Mart]i propugnatori [s(acrum)].
[Victo]riae Saluti imp(eratoris) [Seve]ri Alexandri Aug(usti) [nostri], [et]
M(ameae) Aug(ustae) matri eius [et e]xercitus M(arci) Aureli S(ever)i Alex-
andri Pii Felicis [In]icti Aug(usti) totius[qu]e domus dicine eius, [le]g(io)
prima M(inervia) [pia] f(idelis) Severiana Ale(xand)r(ia)na cum auxiliis,
[pu]gna r(e)bus peractis, [c]umqu[e] T(it)io Rufin[o] [c]larissimo) v(iro)
leg(ato) [r]egionis eiu[sdem] ag(ent)e sub Fla(vio) [Ti]t[ian]o l(egato) A(u-
gusti) p(ro) p(raetore) c(o)n(s)ulari n(ostro) po[n]endam [cur]avit VI
Kal[endas] N[o]vembres imp(eratore) Al(exandro et Dione) co(n)s(ulibus).
(*Jb. V. Alt. Rh.* 1898, No. 103, pp. 110-114.)

BONN, EUSKIRCHEN, HEDDES DORF.—**Inscriptions.**—Among the inscriptions given under the title 'Miscellen' in *Jb. V. Alt. Rh.* 1898, pp. 174-197, we may call attention to the marks on pottery found at Bonn, particularly NESHIA TVS not given in Dragendorff's article (cf. *Jb. V. Alt. Rh.* 1899, pp. 54 ff.), also to a votive inscription found at Euskirchen,—

Matronis | Fuhineihis, M. | [An]nius or [In]nius Placi[d]us et Bassi-
a[n]a Queta | v(otum) s(olcerunt) l(ibentes) m(erito)

and to the sepulchral inscription found at Heddesdorf, —

[D]is Manib(us) C. I. Fe[licis] trib(uni) mil(itis) coh[or]tis] Capitonis
| annis XXVII.

The abbreviated *nomen* is probably *Iulius*; *Fe* may stand for *Felicitas* or *Festi*, and the second *o* of *cohortis* may be the initial of *Olus* or *Quintus*.

COBLENTZ. — Roman Milestones. — In July, 1898, there were discovered at Coblenz two *miliaria*, one of which is inscribed in fine letters thus: [C]aesar | [p]ont. ma[x. tr]ib. | pot. IV imp. VIII | cos. desig. IV. p. p. | ab Mog(untiac) m(ilia) p(assum) | LIX. (*Jb. V. Alt. Rh.* 1898, No. 103, p. 167.)

COLOGNE. — Sepulchral Inscriptions. — Of the sepulchral inscriptions discovered in the summer of 1897 in Luxemburg Street in Cologne, the following are the most important:

1. Q. Pompei(us) Q. Anien(sis) Foro Iuli | Burrus mil(es) ex leg(ione) XV, ann(or)um L, stip(endiorum) XX h(ic) s(itus) e(st); h(eres) f(aciendum) c(uravit).

2. Quetinio Vero | Mater Quintinia | materna filio dul(cissimo) & col. fa. ti. | cen. III ann(or)um XXXI | m(ensium) VII d(ierum) XXVI fe(cit).

Line four is probably copied incorrectly, for the interpretation is unknown. (*Jb. V. Alt. Rh.* 1898, No. 103, p. 167.)

KANNSTADT. — A Roman Necropolis. — In a Roman necropolis discovered at Kannstadt, besides representations of *Hermes psychopompos* (?) nearly two thousand vases of various shapes were found. Numerous bronze objects also came to light. The coins discovered fix the date of the necropolis in the time of Hadrian. (*Berl. Phil. W.* Jan. 7, 1899, p. 28.)

MAINZ. — Walls, Sculptures, and Inscriptions. — The work carried on by the Antiquarian Society of Mayence is constantly proving how rich a field of Roman antiquities is that city. The recent examination of a wall erected in the early Middle Ages has shown the large use the builders made of Roman materials. The inscriptions on some of the stones belong to the third century, and mention the "*Legio prima adiutrix*." Far more interesting are remnants of sculptures found upon some of the stones: amongst them are several portions of an arch, upon which the zodiacal signs had been carved — Gemini, Cancer, Libra, Scorpio, Virgo, and Sagittarius have been discovered. Professor von Domaszewski describes fragments of two reliefs amongst the "finds": one represents a soldier of the legion and a standard-bearer with the eagle on the march; upon the other are two legionaries fighting against a foe who is not visible. They bear traces of color. He imagines that these stones must have been taken by the mediæval builders of the wall from a Roman "*Fahnenheiligthum*." (*Athen.* February 25, 1899.)

NEUSS. — Buildings in the Roman Camp. — In the Roman camp at Neuss there were recently laid bare the dwelling of a praetor, several small

barracks, and a rather large military hospital room with several surgical instruments. (*Athen.* January 7, 1899.)

NIEDERBONN.—**Excavations.**—A series of excavations and researches for Roman and pre-Roman antiquities, under the conduct of a Bavarian archaeologist, are now being pursued in the neighborhood of Niederbonn, in Alsace. The foundations of a temple dedicated to Mercury have already been laid bare, and the site of a great Roman fortification, about 60 m. long and 15 broad, has been discovered, and the walls measured. On the eastern side of the walls, which rise in some parts to an elevation of $3\frac{1}{2}$ m., a number of Roman sculptures and inscribed stones, most of which are dedicated to Mercury, have come to light. One stone is marked with the sign of the "Legio VIII. Augusta," which in the second century and part of the third was stationed at Strasbourg. A portion of the statue of Mercury has also been recovered—the upper part of the right thigh of the god, at the back of which the edge of the short chlamys is still discernible. (*Athen.* June 24, 1899.)

SAALBURG.—**The Roman Castellum.**—In spite of the protest of several scholars, the Roman fort at Saalburg is to be restored according to Jacobi's plans. The reconstructed building is to be used as a "Limes-museum," for which, in addition to previous material, several well-preserved altars from Stockstadt a. M. have been received. (*Berl. Phil. W.* April 22, 1899, p. 507.)

TRIER.—**Roman Coins.**—A treasure of Roman coins—about one hundred kilogrammes of silver—has been found at Feyen, near Trier. This large sum was probably the treasure of an army. The dates of the coins make it appear that the treasure was buried about 268 A.D. (*Berl. Phil. W.* January 7, 1899, p. 28.)

LUXEMBURG

Archaeological Discoveries from 1845 to 1897.—In *R. Arch.* XXXIV, 1899, pp. 128–141, Jules Keiffer continues his account of discoveries in Luxemburg, describing in detail the Roman camp at Dalheim and the objects found there. The camp was excavated from 1851 to 1855.

ENGLAND

LONDON.—**Some Black-figured Vases in the British Museum.**—Eight black-figured vases, besides two already described (*J.H.S.* XIII), have been added to the British Museum since 1893: (1) Corinthian oenochoë with siren seen in profile, but having wings spread out to the right and left. (2) Amphora of the Tyrrhenian or Corintho-Attic class, better called Peloponnesian. This one has the sacrifice of Polyxena, of a type suggesting that

of the blinding of Polyphemus. The figures are named, Ajax being called 'Αἴαδης for 'Οἰαἴαδης. On the reverse are dancing demons, the ancient Peloponnesian Σάρυποι. (3) Cantharus by an Athenian artist with Corinthian tendencies. Graceful shape and careful work. Middle of the sixth century. (4) "Kleinmeister" cylix, with scenes of preparation for battle, thirty-two figures in all. Meaningless lettering. (5) Fragments of a cyathus signed by Nicosthenes. Satyrs and Maenads dancing. (6) Comparatively late amphora with (a) Heracles leading Cerberus out of Hades and (b) a game of draughts in which the table is behind the statue of Athena. (7) White-slip lecythus from Greece. Combat of Heracles and Geryon, in which Heracles, in the attitude of the archers in the Aeginetan pediment, shoots from behind a rock. (8) Panathenaic amphoriscus with a torch race, a subject new for a Panathenaic amphora. (H. B. WALTERS, *J.H.S.* XVIII, 1898, pp. 281-301; 1 pl.; 8 cuts.)

Other Acquisitions and Changes at the British Museum.—The Department of Greek and Roman Antiquities in the British Museum has recently obtained a number of highly interesting relics of various kinds, among them a number of small panels painted in encaustic for the decoration of a villa at Boscoreale. They represent (1) a group of Dionysus, Silenus, and a panther; (2 and 3) marine views, including the coast, with an architectural screen, and a road leading up to it, and the sea, a boat sailing before the wind, and a man fishing over the side of a bridge; (4 and 5) groups of birds, designed, delineated, and colored with much brightness and spirit. There is likewise a large vase of terra-cotta, found at Thebes, and painted in black upon red in the later Dipylon style, as it is called. On one side is represented a large galley with two banks of rowers, one man to each oar, fifteen men on one bank, and twenty men on the other. A man at the stern steps on board, and appears to be parting from a woman, or dragging her after him. If the scene is that of a legend, such as Paris and Helen or Theseus and Ariadne, it is probably the first instance found on a vase of that age. As to this, however, it will be recollected that the Museum has recently acquired, from the same district of Boeotia in which the vase was discovered, a bronze fibula on which is incised the legend of Heracles slaying the Hydra. An alternative explanation is that the ships on such primitive vases represent boat races held at the obsequies of some great personage, along with chariot races and other contests, like those of the funeral of Patroclus. On the other side of the newly obtained vase are delineated two chariots followed by horsemen. It has been suggested that the ranks of rowers in the drawing on the vase were not intended to be placed as in biremes, the one above the other, but with both ranks seated on the same benches, and rowing on opposite sides of the vessel—that is, what in modern nautical language is called rowing double-banked.

Among the fruits of the excavations conducted last year on behalf of the Trustees at Maroni, in Cyprus, the Department has obtained a disk in ivory, two inches in diameter. On its quite flat surface is engraved the whole-length figure in profile of a bull in the act of galloping from our left with

his head thrown back, as if it were toward a pursuer. A work supposed to be of the Mycenaean epoch, this engraving is at once fine and almost realistic. A strikingly realistic couchant figure of a calf in bronze, about 3 inches long, and a number of small relics of various kinds in amber, gold, and glass, were also acquired, and are apparently of the same age and from the same place. (*Athen.* February 25, 1899.)

Besides the additions which we mentioned last week, the Department of Greek and Roman Antiquities, British Museum, has been fortunate enough to secure a remarkably interesting marble head, life size, of a warrior wearing a helmet exactly like those bronze helmets to be found in various museums, which could be thrust back upon the nape of the neck, leaving the face uncovered. It is similar to the helmet of the bust of Pericles already in the British Museum, which is a copy from a contemporary portrait by the famous Cresilas, the contemporary of Phidias, known for his statues of a wounded Amazon and of Diitrephes dying at Mycalessus, pierced with arrows, to whom the newly acquired bust is ascribed. It is apparently a Graeco-Roman copy of an original by Cresilas. Apart from this, the peculiar interest of the bust is due to the intensity of the sorrowful emotion expressed by the features. The execution of the face, its severe forms, and the thoroughness of the modelling throughout, attest the hand of a highly trained artist of a noble period, yet retain slight traces of an archaic style in the severity of treatment, which is very apparent in the eyelids. It has been suggested that we have here the head of a runner in the funeral games, perhaps of Patroclus.

In the basement a very complete rearrangement, with certain important additions, has been recently completed by Dr. Murray, so that the visitor not only sees well-known works from the Townley and other collections under much more favorable circumstances than before, but he will find a number of antiquities, most of which, lying in the magazine of the Department for long periods, were unseen till now. In order to show certain Etruscan sarcophagi with what may be called their natural surroundings, two semi-dark and otherwise useless recesses have been fitted to resemble the rock tombs from which the sarcophagi came, and the walls are painted with marine emblems as well as two portraits. A large mosaic representing Amphitrite, attended by two female Tritons, rising from the sea and holding a mirror in which her by no means too beautiful features are reflected, has been raised from the floor, where it had remained since it arrived from Halicarnassus in 1856, and placed upright against the wall of the gallery, much to the advantage of all concerned. The gallery also comprises statues, cippi, altars, fountains, small panels in mosaic, a bath of granite, and various fragments of decorative sculpture. (*Athen.* March 4, 1899.)

OXFORD.—**Acquisitions of the Ashmolean Museum.**—In *R. Arch.* XXXIV, 1899, pp. 301-302, S. Reinach gives a summary of the annual report of the acquisitions of the Ashmolean Museum. The most important are Egyptian antiquities from Quibell's excavations at Hieracon-

polis and Flinders Petrie's excavations at Denderah. From Greece and Asia Minor are a few vases and a primitive statue (from Amorgos). Some objects from southeastern Spain, discovered by MM. Siret, have also been acquired. They belong to the neolithic, the chalcolithic, and the bronze ages. Silver objects comprise bracelets, ear-rings, and a curious diadem. Some Greek and Roman jewels and a scaraboid of fine Greek work with the Cypriote inscription *pi-ki-re-ro* come from Cyprus. The scaraboid was formerly in the Tyskiewicz collection.

BEWCASTLE. — Roman Altar. — At a meeting of the Society of Antiquarians, January 26, 1899, Chancellor Ferguson, as Local Secretary for Cumberland, reported the discovery of a Roman altar at Bewcastle, in October. It bears an inscription to Cocidius, a local deity. Three other altars dedicated to him have previously been found at Bewcastle. (*Athen.* February 11, 1899.)

CLANVILLE. — Buildings of the Romano-British Period. — In *Archæologia*, LVI, 1, pp. 1-6, is a paper by G. H. Engleheart, read before the Society of Antiquaries, November 25, 1897. In it he describes Roman remains in the neighborhood of Andover, especially a large Roman villa at Clanville, consisting of a court with buildings on three sides. Two of these buildings had hypocausts. The floors were finished in mosaic of gray, white, and red tesserae. A plan of the structure is given. Two appendices follow. The first, pp. 7-12, is a list, with 9 illustrations, of the pewter dishes and vessels found at Appleshaw and now in the British Museum (*Ann. J. Arch.* 1898, p. 131), by Charles H. Read, the second, pp. 13-20, an analysis of the vessels and of some other specimens of Roman pewter, by William Gowland. The vessels were found buried beneath an ancient floor, on which was a fragment of wall plaster bearing a peculiar pattern of red flower buds absolutely identical with plaster found at Clanville. An inscription found at Clanville reads M AVR KARINO N CAES, the first inscription to Carinus known in Britain. This shows that the house was inhabited in 284 A.D. The coins found there cease with Decentius, 351 A.D. If the plaster represents the decoration of the walls at the time of their destruction, it may be assumed that the pewter vessels date from about 350 A.D.

SILCHESTER. — Excavations in 1898. — The operations during 1898 were confined to the southwest corner of the city, and covered an area of about 8 acres. It was not a memorable year, save for the discovery of early mosaic pavements.

Among the noteworthy finds, in addition to the usual more or less perfect pottery and articles of iron, bronze, and bone, may be mentioned a small gold-leaf ornament; an enamelled brooch of gilt bronze, with a curious paste intaglio; a well-preserved pair of large iron hooks for hoisting barrels, such as are now used at docks; a pair of iron handcuffs, with a singular arrangement for the lock; an upper quern stone, still retaining its original wooden handle; a pewter vessel; several large pine cones, wonderfully

preserved; an urn full of coarsely cremated bones, very unusual within a city; and a good deal of wall plaster cunningly painted to imitate porphyry, white-veined marble, and the yellow marble of Numidia.

There was a grim pathos, not without an element of humor, in the roughly finger-drawn word "Satis" clearly marked across a large Roman tile by the laborer whilst the clay was moist.

Insula XIX yielded an interesting discovery. The area of the courtyard of a large house proved to be underlaid, at a depth of some two feet, by the remains of a much earlier house of half-timbered construction. Here was found a mosaic pavement of remarkable design, the component parts of which are now at Burlington House. We think the experts are well warranted in assigning it to the first century, probably before A.D. 80, and in considering it the earliest in date yet found in England. The design of the border fringe is of much grace and freedom, and possesses distinct artistic excellence. It is far less stiff and heavy than the best pavement borders yet uncovered in this country, such as those at Bignor, London, or Woodchester. This Silchester design is strikingly like some of the most flowing patterns at Pompeii, though, of course, not so delicately executed. The wonderfully good effect produced by this fine pattern in tesserae, entirely formed of local material, — chalk, Purbeck marble, and various shades of burnt bricks, — must be seen to be appreciated. There is also another fine fragment of a woodbine design. These pavements afford clear proof of the settled character of Roman civil rule in some parts of Britain in the first century. Men who could command and execute work of this kind had evidently come to stay.

Several wells were found during the diggings of 1898, lined with wooden framing or disused barrels; but it was not thought worth while to exhibit any further examples of this work. A pit of a remarkable character was uncovered in Insula XX, into the bottom of which a double row of pointed stakes had been driven. There can be little doubt that this pit was intended for the capture of wild animals; but it is somewhat difficult to settle whether this was done at some period anterior to the existence of the Roman town or subsequent to its extinction. The latter appears to us far the more likely, for earthworks show that this site was occupied long before the Romans utilized it. (*Athen.* June 3, 1899.)

Earlier Excavations. — The excavations at Silchester in 1897, briefly described *Am. J. Arch.* 1899, pp. 92–93, are described in detail in a paper by W. H. St. John Hope and George E. Fox read before the Society of Antiquaries, May 26, 1898. The paper is published with 2 large plans, 2 plates, and 7 figures, in *Archaeologia* LVI, 1, 1898, pp. 103–126. In *Cl. R.* 1899, pp. 79–86, George E. Fox gives a connected account of the excavations at Silchester, from 1744, when an inscription was found, until the present. The excavations since 1890 naturally occupy the greater part of the article, which is accompanied by a plan.

AFRICA

TUNISIA.—**The Carthaginian Name of Sophonisba.**—On a Punic stele, brought from Tunisia and now apparently at Bordeaux, the name *Sophonibae* occurs. This Clermont-Ganneau (*C. R. Acad. Insc.* 1898, pp. 832–833) regards as the long-sought Carthaginian original of the name which the Greek and Roman histories give as *Sophonisba* or *Sophoniba*.

CARTHAGE.—**Remains of the Sanctuary of Jupiter Ammon.**—**Punic Tombs.**—In *Berl. Phil. W.* April 22, 1899, pp. 539 ff., Raimund Oehler gives a description, from the *Dépêche Tunisienne*, of recent discoveries by P. Gauckler at Carthage. Not far from Bordj Djedid, under Byzantine and late Roman ruins, a house of about the time of Constantine was found. In this were two mosaics. One represents the sea, with fishermen and others in boats, and in the lower part two sea monsters drawing a great shell in which a bejewelled Venus is looking at herself in a mirror. Busts of Tritons are in medallions at right and left. The other mosaic represents mounted men hunting lions and panthers. The mosaics are not earlier than the fourth century after Christ. Under the mosaics are older buildings. Here is a hall containing various objects of Christian character, and also many marble statuettes of heathen deities, a Venus with a dolphin, a seated Jupiter, a Bacchus with his panther, also a seated youth, a head of Cupid, a mask of a Silenus, a waterspout in the form of a lion's head, and several terra-cottas. At the end of the hall was the inscription IOVI HAMMONI BARBARO SYLVANO. The inscription was dedicated by twelve priests of the god, headed by a woman, entitled *mater sacrorum*. Below is a later addition mentioning two *sacerdotes dei Barbari Sylvani*. At the foot of the inscription are about twenty granite *baityloi*, a marble *bucranion* with a crescent between the horns and an inscription to Saturn, and a number of stone balls and egg-shaped objects of terra-cotta. The stone balls are evidently then not Turkish cannon-balls nor ancient Carthaginian sling-shots, but had some religious signification. Hidden away in a corner were four almost intact statues of white marble. Three are about 1 m. high, the other smaller and of inferior workmanship. The three undoubtedly formed a group. Ceres Africana (Phoenician Tanit) is represented, accompanied by a slender eanephorus and a woman wrapped in a transparent veil. The statues are replicas of Hellenistic times, very finely chiselled, of fine-grained marble with a yellowish tinge. They have some coloring, which emphasizes the lines of the sculpture. The statues were probably hidden when Christianity became triumphant, perhaps at the death of the emperor Julian. Gauckler gives an account of his excavations and discoveries in *C. R. Acad. Insc.* 1899, pp. 156–165. In addition to the above-mentioned discoveries he describes several tombs and their contents. In one tomb was an Assyrian jade cylinder with (perhaps) Marduk strangling a winged monster. Not a little jewellery was found, a few Greek vases and other pottery, ostrich eggs, lamps, objects of "Egyptian faience," etc. Gauckler's account in *C. R. Acad. Insc.* seems

to be identical with that employed by Oehler. Both describe in some detail three large rectangular tomb chambers. In the first were two skeletons, one male and one female. Both were adorned with gold and silver ornaments. In the second tomb was the skeleton of a man with a few gold and silver objects. In both tombs were vases, but these appear to be of no special interest. These two graves are less rich than their size would lead one to expect. The third tomb is smaller. It contained the skeleton of a woman, with head toward the door (east). In her left hand she held a bronze mirror, in her right heavy cymbals of the same metal. She wore many armlets and rings, an earring in the left ear, and two necklaces. Corinthian vases, an Egyptian statuette, painted ostrich eggs, and other objects make this one of the richest graves found at Carthage. The civilization displayed in these tombs is highly refined, but thoroughly impregnated with Asiatic and Egyptian elements. It is the civilization of Phœnician Carthage before the Punic wars, when it was as yet little affected by Greek or Italic influence.

The Punic Necropolis.—In *C. R. Acad. Insc.* 1899, pp. 93-106, A. Delattre continues his report of excavations in the Punic necropolis between Bordj-Djedid and the hill of Ste. Monique. The tombs are in the form of chambers opening from a shaft. In many cases the rock lacks strength and is supported by masonry. Several persons were usually buried in each chamber. Large sarcophagi are rare. Among objects found in the tombs the following are of special interest: (1) A plaque of the third century B.C. adorned with a female head in profile. The woman wears a crown and earrings. Her hair appears to be partly enclosed in a net. The work is free and vigorous. (2) A terra-cotta box with sliding cover. The interior of the box is divided by a transverse partition, from the middle of which a second partition extends to the bottom of the box. (3) A fragmentary ivory relief in the form of a boar, on the reverse of which is an Etruscan inscription to Melkarth. These three objects are published in four plates. Numerous objects of less interest were found, among them a few inscriptions, fragments of architecture and sculpture, some lamps, coins, etc., of Roman date. No Egyptian cartouches nor hieroglyphics were found.

Phœnician Inscription on Lead.—In *C. R. Acad. Insc.* 1899, pp. 179-188 (cf. p. 173), Ph. Berger publishes (pl.) an inscription on a roll of lead from Carthage. It appears to be a curse, and may be translated, so far as it is preserved, as follows: Great Haoua, goddess, queen of | With thee I Ammastoret | and Amrat, and all those who | against me spirits, forever. | Be every man who against me. | By the great queen

Inscriptions from Roman Tombs.—In *R. Arch.* XXXIII, 1898, pp. 337-349, A. L. Delattre, continuing his account of the superposed Roman cemeteries at Carthage, publishes forty-five epitaphs. One is of a soldier of the *cohors I urbana*, another apparently of one of the *cohors XIII urbana*. As functionaries under the orders of the imperial procurator appear the fol-

lowing: *tabularius*, *adiutores tabularii*, *librarius*, *notarius*, *tabellarii*, *ensor agrarius*, *pedisequi*, *saltuarius*, *cursor*, *ministrator*. Several inscriptions mention *liberti*. The publication is continued in *R. Arch.* XXIV, 1899, pp. 240-255. After five inscriptions mentioning *liberti* follow fifty-two further epitaphs, all, or nearly all, of which mention slaves.

A Sun-dial.—In *C. R. Acad. Insc.* 1899, pp. 38-48, Paul Tannery publishes and discusses (1 pl. 3 figs.) a Roman sun-dial from Carthage. The transverse lines of the dial are not arcs of an hyperbola as in Greek dials, but are straight, and in many details this dial, like others of Roman date, differs from Greek dials.

The Harbors of Carthage.—In *C. R. Acad. Insc.* 1899, pp. 19-38, Lieutenant de Roquefeuil publishes, with a chart, the third part of his discussion of the harbors of Carthage. The natural features of the topography and the ancient ruins along the coast, as well as the lines of the quays, are described and discussed. A careful summary, with discussion, of De Roquefeuil's former articles is given by R. Oehler, *Arch. Anz.* 1898, pp. 171-175 (2 plans), 1899, pp. 7-12 (1 plan).

EL-ALIA (TUNISIA).—**A Mosaic.**—At El-Alia, some fifteen miles south of Mahdia, in Tunisia, Paul Gauckler has partially excavated Roman remains and has found a large mosaic representing a Nile landscape. The river, farms, villas, temples, towers and huts, boats and scenes of rustic life in Alexandrian style are represented. The number of persons is nearly forty, besides about one hundred animals of various kinds. The mosaic has been presented to the Municipal Museum of Soussa. Gauckler intends to resume excavations at Medeina (Althiburus) in May. *C. R. Acad. Insc.* 1898, pp. 828-829.

DOUGGA.—**The Theatre.**—The excavations of Dr. Carton have disclosed traces of several interesting arrangements. Provision was made to enable those in the *hyposcenium* to be informed concerning what was in progress on the stage. Trap-doors, in the centre of the mosaic of the stage floor, communicated with the room below. Traces of arrangements for movable decorations were found. Behind the *pulpitum proscenii* are seven larger trenches leading to pits 3 m. in depth. No trace of a trench into which the curtain could disappear has been found. A large marble head of the emperor Lucius Verus is among the most notable pieces of sculpture discovered. (G. BOISSIER, *C. R. Acad. Insc.* 1899, p. 125.)

HENCHIR-EL-FRAS.—**The Site of Gillium.**—In *C. R. Acad. Insc.* 1899, pp. 16-19, four inscriptions are published which were found at Henchir-el-Fras, near Thibar. In three of these, dedications to Julia Domna, Severus (as grandfather of M. Aurelius Severus), and Antoninus (as father of M. Aurelius Severus), the word *Gillitanus* appears. This fixes the site of the *Monasterium Gillitanum*, mentioned by Victor of Tonnona in his chronicle of the year 557 A.D. The text of the three inscriptions is as follows:

1. *Divae Iuliae* | *Domnae* | *Dec. Gilitani* | *s. p. f.*
2. *Divo Severo av[o]* | *imp. Caes. M. Aurel. Severi* *pii felicit Aug. pont. maz. | trib. pot. VIII cos. III | p. p. Decur. Gilitani s. p. f.*

The date of these inscriptions is 229 A.D.

3. *Divo magno Anto[n]ino patri* | *imp. Caes. M. Aureli* | *Sereri* | *pii felicit Aug. p. m. | tr. potest. VIII cos. | III p. p. | Dec. Gilitani s. p. f.*

The name Alexander is erased in both 2 and 3.

LAMBAESIS. — Latin Inscriptions. — The investigations carried on by the French School in Rome at the camp of Lambaesis in Africa have resulted in the discovery of the following additional inscriptions:

The first was discovered in the little rectangular hall which was the *tabularium*, archivés, of the legion III Augusta.

1. *Tabularium legionis cum imaginibus domus divinae ex largissimis stipendi(i)s et liberalitatibus quae in eos conferunt fecerunt L(ucius) Aemilius Cattianus cornicular(ius) et T(itus) Flavius Surus actarius, item librari(i) et exacti leg(ionis) tertiae Aug(ustae) p(iae) r(indicis) q(uorum) n(omina) subiecta sunt. (Ob q)uam sollemnitatem decretum est ut si qui in locum corniculari(i) legionis vel actari(i) missi emeriti substitutus fuerit, det ei in cuius locum substitutus est anulari(i) nomine denarios mille; item si qui in locum cuiusque librari(i) substitutus fuerit, det scannari(i) nomine collegis denarios mille; et si qui ex eodem collegio honestam missionem missus fuerit, accipiat a collegis anulari(i) nomine denarios DCCC; item si qui ex collegis profecerit accipiat denarios D.*

On a pilaster to the right of the above appear the names:

2. *Exacti* | *C. Aponius Vitalis* | *Domitius Paulinus* | *Abinneus Victorinus* | *Aurelius Optatus* | *C. Iulius Aurelianus* | *Florius Celsus* | *L. Plotius Vitalis* | *L. Aemilius Quadratus* | *C. Iulius Crescentianus* | *D. Valerius Quintian(us)* | *Q. Vereius Vereianus* | *M. Valerius Proculus* | *M. Strobilius Marcian(us)* | *M. Cornel(ius) Augurian(us)* | *Aemilius Clarus* | *Clodius Victor* | *M. Castricius Frugi* | *Aelius Nummenius* | *Iunius Saturnin(us)* | *L. Numatius Felix* | *L. Tonneius Martialis C(erarius).*

From these inscriptions we learn of the officers of the *tabularium legionis*, the *cornicularius* and *actarius* — a name for an *exactus* or secretary of higher grade — then *librarii* and *exacti*.

The *cornicularius* L. Aemilius Cattianus and the *actarius* T. Flavius Surus are known to have been *optiones* in 198 and to have taken part in the campaign against the Parthians with Septimius Severus. The names are those of *exacti*. The names of the *librarii* are given in *C.I.L. VIII*, 2560. L. Tonneius Martialis is elsewhere spoken of as *cerarius*. (*C.I.L. VIII*, 2986.)

Sepulchral Inscriptions. — On the road to Cirta, about a mile from the north gate of the camp, there have been found some interesting sepulchral inscriptions.

1. One is that of a soldier of the province Moesia Superior. *D(is) m(anibus) s(acrum). Aurelius Mercurius miles provinciae Moesiae superioris*

stipendiorum V vixit annis XXX. Aurelia Mucia fratri suo bene merenti posuit.
Cf. *C.I.L. VIII*, 18290.

2. *D(is) m(anibus) | T. Flavio | Saturnino mil(iti) le(g)ionis III Aug(ustae), heres hei fecit.*

3. *D(is) m(anibus) | Licinio | Paci vix(it) ainis XIII | fil(io) rarissi(mo) adauct(us) pater fec(it).*

ainis is for *annis*.

Roman Mile-stones.—1. On the road running from Lambaesis to Cirta. *Imp(eratori) Caes(ari) M(arco) Au(re)l(io) Sev(ero) Antonino Pio Fel(ici) Aug(usto) Part(hico) m(a)x(imo) Brit(annico) m(a)x(imo) Pio m(a)x(imo) tr(ibunica) pot(estate) XVIII imp(eratori) III co(n)s(uli) imp(eratori) p(atri) (patriae) proco(n)suli et Iuliai Aug(ustae) matr(i) Aug(usti) et castr(orum) et Sena(tus) ac patriae m(ilia) p(assum) sex.*

The abbreviation *mx* for *maximo* is noticeable, also *Iuliai* for *Iuliae*. As *pio m(a)x(imo)* should follow *felici Augusto*, it is probable that the stone-cutter has carved this for *pont. max.*, also *COS IMP PPROCOS* is an error for *COS IIII PP PROCOS* = *co(n)s(uli) IIII, p(atri) p(atriciae), proco(n)suli*.

The emperor referred to is Caraculla and the date is 215 A.D. *Mû. Arch. Hist.* 1898, pp. 451-489.

Inscription of a Military School.—The Abbé Montagnon has furnished a copy of an inscription found at Lambaesis in 1898. It reads: [*Scholam suam cu(m) imaginibus [domus divinae ex larg]issimis stipendiis [et liberalita]tib(us) quae in eos conferunt [fecerunt o]fficiales Aeli(i) Saturnini [p]raef(ecti) leg(ionis) III Aug(ustae) p(iae) r(indicis), [M(arcus) Ba]ebius Speratus cornicul(arius), [item librari(i), quor]um nomina subiecta sunt. [Ob quam sollempni]atem decreverunt anulari n(omine) veteranis suis [quicumque pr]aeficient singulis corniculario sestertium IV m(ilia) n(ummum) [nulla dila]tione facta numerari et librari(i)s [sestertium . . .] m(ilia) n(ummum).*]

The inscription belongs to the beginning of the third century after Christ. M. Baebius Speratus is mentioned also in *C.I.L. VIII*, 17625. (M. BESNIER, *C. R. Acad. Insc.* 1899, pp. 57-59.)

UNITED STATES

BOSTON.—Acquisitions of the Museum of Fine Arts in 1898.—

The report of Edward Robinson, published in the Twenty-Third Annual Report of the Trustees (Boston, 1899), describes a remarkably important series of acquisitions. Many objects are from the Tyszkiewicz collection. The marble sculptures are three:

(1) POLYCLITAN HEAD OF A YOUTH, resembling the Doryphorus, and probably from a copy of that statue. The upper part of the skull is missing, the break running diagonally above the ears. The fracture shows that this was originally a separate piece, and a part of the iron rivet by which it was

attached is still embedded in the marble. The eyes are large, and the eye-balls flattened. There is a little more detail in the modelling of the flesh than is common among heads which are supposed to have been copied directly from works by Polyclitos. There are faint traces of colors upon the face, the iris and pupil of each eye being still distinguishable in black, and there are specks of pigment left around the eyes and around the curves of the nostrils. The end of the nose is broken off. Total height, 0.27 m.; height of face to the line of the hair, 0.185 m.

(2) **LARGE FIGURE FROM AN ATTIC GRAVE RELIEF.**—This is the standing draped figure of a woman, with her head and body turned toward the right, looking downward. Fourth century B.C. Height, not including plinth, 6 feet 6½ inches.

(3) **TRIANGULAR PEDESTAL OF A CANDELABRUM.**—From the collection of the Countess Maria della Porta Rodiani-Carrara, and formerly in the Palazzo Lorenzana, Rome. Described, Matz-Duhn, *Antike Bildwerke in Rom*, III, No. 3659; this description repeated by Hauser, *Die neu-attischen Reliefs*, p. 79, No. 110. The three figures in the panels are probably copied from statues by Polyclitus.

The list of *Bronzes* shows forty-seven additions, most of which are of real Greek workmanship. The list includes several ornamented fibulae, some mirrors, and a few miscellaneous objects, but most of the bronzes are statuettes. Robinson calls especial attention to the following:

(16) **STATUETTE OF ARTEMIS**, in the form of an early xoanon. This is from the Tyszkiewicz collection, and is published by Froehner in the sale catalogue of the same (Paris, 1898), No. 139, pl. xv. The goddess stands upon a plinth of three steps, in an absolutely rigid pose. The feet are close together, only the front half of them projecting from the chiton, which is girdled tightly at the waist, and is more like a column than a garment, except on the back, where it falls in seven parallel lines or folds, straight from the waist to the ground. The *plastron* which Froehner describes as covering the breast is the fold (*diploidion*) of the chiton itself, which is of the Doric or sleeveless type. She wears sandals, a small necklace, from which hangs a single pendant, and a wreath. Her hair falls in three long tresses on each side of her neck, and six long tresses behind. Across the forehead is a thick row of short curls. Her right hand, held in front of her, grasps her bow, part of which is missing. In her left hand, which is broken at the fingers, she may have held an arrow, as Froehner suggests.

On the front of the chiton, running from the feet to the waist, is incised the inscription:

ΥΙΜΑΡΙΔΑΣΤΑΙΔΑΙΔΑΛΕΙΑΙ

Χιμαρίδας τῇ Δαυδαλείᾳ, "Chimaridas [dedicated this] to the Daedalean." The inscription is in the Elean alphabet, and, according to Froehner, the statuette was found at Mazi, near Olympia, in 1897. Height, 0.195 m.

(17) YOUTH RIDING A GALLOPING HORSE. — An exceptionally fine example of the archaic bronze figures of youthful horsemen, dating from the second half of the sixth century. He sits the horse bareback, gripping its fore quarters firmly with both legs. He wears a petasus and a short, close-fitting chitoniscus or shirt. Both hands rest upon his legs, the left hand being pierced for the reins, which are missing. The right hand appears to have held something which is broken off short. The horse wears a bridle, which is pierced at the mouth for the bit or reins. The feet of the horse are gone, otherwise there is nothing missing except the objects held in the hands. The surface is covered with a hard, lustrous patina, of light green. Length, 0.112 m.; height, 0.10 m.

(25) STANDING MIRROR, Greek, of the severe style, dating about the year 460 B.C. It is in unusually good condition, and belongs among the best examples of its type. Of its various decorations, the only piece missing is one of the three dogs chasing a hare around the edge of the disk. The supporting figure is Aphrodite, wearing a Doric chiton, which falls in stiff folds, and with thick hair caught up in a roll behind. In her right hand she holds a dove, and with the left she grasps a fold of her skirt. She stands on a round base, which rests on three lion's paws. At either side of her head is a flying Eros, represented as a tall, slender boy with long hair. Total height, 0.45 m.; height of figure alone, 0.16 m.

(32) STATUETTE OF APOLLO, of exceptional beauty. Published by Froehner, *La Collection Tyskiewicz*, pl. xx; S. Reinach, *Répertoire*, II, p. 100, No. 11. Type of the first half of the fourth century B.C., and possibly an original work of that period. He is represented as nude, and standing upon the right leg, with the left slightly bent. His hair is tied in a knot on the top of the head, and gathered into another knot at the back of the neck. Both arms are broken off just below the shoulders, and the fractures, as well as the weight of the statuette, show that it was cast solid. Height, 0.30 m.

In addition to these, the following seem to be peculiarly important:

(11) EARLY EXAMPLE OF THE "APOLLO" TYPE. — The figure is cast solid, and stands with the left foot only slightly in advance. The arms are held akimbo, both hands being pressed against the body just above the hips. The hair falls in a long lock on each side of the neck, in front, each lock being bound at intervals, like a fillet, and ending in a small spiral. The back of the head and torso are not modelled. The eyes are large and staring, and practically on a plane with the brow. The lashes are indicated by small, incised lines. The chin is sharp and pointed, and — a most unusual detail in figures of this type — wears a light beard, represented by finely incised lines which are confined to the chin alone and do not extend to the cheeks. The artist has been more conscientious than skilful in his treatment of anatomical details, the sternum being represented by a projecting ridge, the thorax by three deep grooves, and the biceps of each arm by a groove marking its outline. The muscles of the legs are indicated in a

more cursory manner. The torso is small and slender, in proportion to the breadth of the shoulders and the length of the legs. The figure evidently formed part of the decoration of a large object. Height, 0.213 m.

(21) *SMALL VOTIVE BULL*, found in the Theban sanctuary of the Cabiri. From the Tyszkiewicz collection (sale catalogue, No. 142). Along the left side is incised the inscription:

ΟΜΟΛΟΙΥΟΣΓΑ

ΙΔΙΚΑΒΙΡΟ

Ὁμολῶχος πᾶδι Καβίρω. "Homoloichus [dedicated this] to the child of the Cabirus." Height, 0.053 m.; length, 0.08 m.

(28) *STATUETTE OF ATHENA*, of Phidian style, and presumably the reproduction of a large figure. Formerly in the Bammerville collection. The head and arms are missing, and the surface is corroded as if by heat. The goddess stands at her full height, the right knee slightly bent. She wears a Doric chiton, the diplois of which falls outside of her girdle. The skirt falls in straight, vigorous folds, except along the line of the right leg. The aegis falls not quite to the waist, both in front and behind. It has snakes at intervals along the border, and the Phidian type of Gorgoneion on the breast. The hair falls in a loosely bound coil on the back, and the angle at which it hangs, as well as the break of the neck, shows that the head was turned somewhat toward the spectator's right. The proportions of the figure are more slender than usual in works of its period. Height, 0.155 m.

Of the seventy-two *gems* offered at the Tyszkiewicz sale, the Museum secured forty-three, including all the cameos. From other sources thirty-seven gems and glass pastes were acquired, making eighty in all. Some, in fact most, of these are exceptionally fine. The list of *jewellery* acquired contains thirty-nine numbers, besides seven rings classed under gems. The most important items of jewellery are described as follows:

(23) *Gold ear-ring*. Nike driving a biga. From the Tyszkiewicz collection. Published, Froehner, *La Collection Tyszkiewicz*, pl. 1, No. 2; *D. and S. Dict. Ant.* Vol. V, Fig. 4014; S. Reinach, *Répertoire*, II, p. 396. The drawing from which these illustrations were reproduced gives but a faint impression of the beauty of this jewel, which is unquestionably one of the most wonderful specimens of the Greek goldsmiths' art known. Not only is every detail of the chariot, harness, and costume represented with the utmost minuteness, but the horses are modelled with a spirit and individuality which makes them worthy to be compared even with those of the Parthenon frieze. Yet the gold is so light and thin that the ear-ring might easily be crushed between the thumb and forefinger, the Nike and the horses being hollow. The Nike has large wings; she wears a long, sleeveless chiton, girdled at the waist, ear-rings and bracelets; and she holds a goad in her right hand, and the reins in her left. Her hair is arranged in the "krobylos" style, that is, it is parted at the back, the two ends being carried forward over the ears and tied in a knot above the forehead.

According to Froehner it was found in the Peloponnesus. Fifth century B.C. Total height, 0.05 m.; height of group alone, 0.032 m.

(33) Gold diadem (?) of exceptionally delicate and beautiful workmanship. It consists of an open framework of gold, slightly curving, 1 inch wide, and at present $7\frac{1}{4}$ inches long. One end is broken off, and it is not possible to say just how much is missing. The space between the borders is occupied by scrolls of gold wire, to which many small flowers—including various types of the conventional "palmetto" or honeysuckle, as well as naturalistic shapes—are attached by wires. Each flower is wrought with the utmost detail, every petal being modelled carefully, and even surrounded by a tiny filigree border. The hearts of a number of the flowers are arranged as settings for bits of colored glass paste. Some of the pastes are still preserved, but the majority are gone, and in a few instances their places have been filled with modern substitutes (mother-of-pearl, etc.). The end that survives is rounded, and has a ring attached to it. Greek work of the fourth or third century B.C. Length, 0.185 m.; width, 0.015 m.

Besides these are necklaces, ear-rings, and other jewels, and nine rings with figures engraved on the bezels.

Of seventy-four *terra-cottas*, seventy-one are lent by Lieutenant J. B. Murdock, U. S. N. Of these sixty-nine are Tarentine.

4-72. TARENTINE TERRA-COTTAS.—A collection of sixty-two heads and five other fragments of statuettes, and two perforated disks. These form an interesting and characteristic assortment of familiar Tarentine types, of various periods of Greek art, the styles represented being the archaic, severe, fine, fourth-century, and Hellenistic. Most of the specimens evidently belong to the class of sepulchral figures which have been found at Tarentum in such large numbers, and they wear the usual elaborate head-dress, in which flowers play a prominent part. Both sexes are represented, in about equal numbers, and the male heads include both the youthful and the bearded types. There are a number which might be selected for especial mention, some of the archaic heads being notably good examples of their period. But the most beautiful is an exceptionally fine example of the type associated with the style of Scopas, the head of a youth wearing a helmet shaped like a Phrygian cap. The face is turned slightly to the right, with the characteristically sharp, upward glance and intense expression. This head bears an interesting resemblance to some of those on the "Alexander" sarcophagus from Sidon. Height of head, including helmet, 0.115 m.; length of face, 0.05 m.

Besides these, two others of interest are:

(1) ARCHAIC BOEOTIAN IMAGE, or doll, with small head, lengthened neck, bell-shaped body (hollow), and swinging legs. Type like that discussed by Holleaux in the *Monuments Piot*, Vol. I, pp. 21 ff., pl. 3. The arms, ears, and breasts are modelled, the hair is painted, and the irises are white beads stuck into the clay. The ears are pierced for ear-rings. A cloak

is painted around the back, a necklace with long pendants around the neck, and on the front designs evidently borrowed from Dipylon vases,—two birds vis-à-vis, a single and a double *swastika*, two sets of concentric circles, and a triangular pattern. On the left arm are two *swastikas*; on the right, an X in a square, and another design, mostly obliterated. Slightly broken and repaired. A piece in the left side restored. (The legs are of somewhat redder clay, and possibly do not belong to the figure, although ancient.) Total height, 0.30 m.; height without the legs, 0.235 m.

(3) **LARGE STATUETTE** of a full-draped woman, leaning with her left elbow upon a square pillar. Style that of the end of the fourth or beginning of the third century B.C. (not Tanagran). She wears a sleeveless chiton, with a low, V-shaped opening at the neck, and an himation which covers her left shoulder, and elsewhere hangs from her waist. The colors are still brilliant in certain parts, especially on the flesh, the hair, and the chiton, which is of a strong pink, with a broad blue border at the bottom. The back is not modelled, and has a rather large, square firing-hole. There is no base. The left forefinger and three fingers of the right hand are missing, otherwise it is intact, except for a crack which runs down the right leg. Height, 0.394 m.

The collection of *Greek Vases* has been increased by sixty-four carefully selected specimens. They are classified as follows: Dipylon style, three vases; Boeotian, three vases; Proto-Corinthian, nine vases, eight of which are Italic; Corinthian, five vases; Italo-Corinthian, three vases; black figured, fifteen vases; red figured, twelve vases, miscellaneous, thirteen vases. For various reasons the following seem to be of especial importance:

(4) **BOEOTIAN OINTMENT-JUG** in the form of a foot, with sandal. Flat round lip and a small handle. Straps and ornaments of sandal painted in dark brown. On the sole is incised the inscription:

ΓΡΥΤΟΝ ΕΓΟΙΗΣΕ

Γρύτων ἐποίησε. This is the first appearance of the name of the potter Gryton. This gives us another Boeotian potter in addition to Gamedes, Theozotos, Menaidas, and Iphitadas. (*Röm. Mith.* 1897, p. 105.) Broken at the toes, which are missing. Height, 0.074 m.; length, 0.09 m.

(6) **LARGE ALABASTRON**.—Boeotian imitation of the Corinthian style. A large, bearded, and winged figure, running to left, wearing a short, tight-fitting chiton, and high boots with curling tops. Arms outstretched. In front of and facing him stands a large cock. The field is thickly studded with dots, crosses, circles, etc., and there are two meaningless inscriptions:

⌘ΞΤΓΒΙΞΞΒΑ ⌘Θ⌘

Below, a band of rosettes, and on the bottom a large rosette. The surface is covered with a thin, cream-colored slip, the decorations are in brown with purple details, and roughly incised lines are used in the drawing,

which is poor throughout. Broken and repaired, with unimportant restorations. Height, 0.28 m.

(7) SMALL PROTO-CORINTHIAN LECYTHUS, form like Catalogue No. 19. Clay, pale red. Decorations, in brown (no incised lines): on the lip dotted rosettes, on the list of Greek potters, on the handle inverted triangles, encircling the body parallel lines, at the bottom rays with dotted rosettes between them. Just below the shoulder, on a broad band, is the inscription:

ορρενισαυα ιεζειοτρεμσορηπ

Πύρρος μ' ἐποίησεν Ἀγασιλέω, "Pyrrhos, son of Agasileos, made me."

This encircles the vase, and a line is drawn across the band to separate the beginning from the end. The name Pyrrhos appears here for the first time in the list of Greek potters, and the inscription is among the earliest potters' signatures that are known, belonging to the seventh century B.C. The alphabet is apparently that of the colonies of Chalcis. Rim slightly broken; otherwise intact. Height, 0.05 m.

(25) AMPHORA of the Caeretan or "Tyrrhenian" style. Form like Catalogue No. 314. The principal decorations are divided into three broad bands:

I. (On the shoulder). A. HERACLES' FIGHT WITH THE AMAZONS. In the centre is Heracles (HEPAKLEZ) rushing to the right, in a short chiton, over which are his lion's skin, belt, and scabbard. He brandishes a sword in his right hand, and grasps with his left the right arm of an Amazon (EXAMOTHA) who has fallen upon one knee in front of him. She is clad in a short, tight-fitting chiton, greaves, and a helmet, carries a round shield, a sword, and a spear. With the spear she is attempting to stab Heracles. Beyond her is Telamon (TELAMON) walking to right, nude except for helmet and greaves, and carrying a Boeotian shield. With the spear in his right hand, he thrusts at another Amazon (ETHIA) who is running toward him, brandishing a spear. She wears a short chiton and helmet. A sword hangs at her side, and she carries a large round shield, decorated with cross-hatched lines, incised. At the left, behind Heracles, a third Amazon (ETHIATHA) advances to the left, stabbing with her spear a warrior (ZETHAIMIT) who has fallen to one knee, and turns his head away from his opponent. She wears a helmet, chiton, and greaves, and carries a round shield (device, an eight-pointed star, white, on an incised rosette). He is nude, except for a helmet and greaves, and carries a spear in his right hand and a shield in his left. The flesh of all the Amazons is painted white, except the right arm of Ainipe, which is black. White is used on Heracles' chiton, the handles of the swords, the shields, and the crests of the helmet; red on the interior of the shields, the belts, and the chitons of Ainipe and Pantariste.

B. Four dancing men, between two swans.

II. On the front, a sphinx (flesh white, wings black and white), seated between two sirens. The rest of this band is occupied by four panthers and a browsing goat.

III. A ram between two panthers, and a swan between two panthers.

Black glaze on the foot, rim, and handles. Plastic moulding at the junction of the neck and shoulder. Incised lines, white and red paint freely used. Inside the rim and on the edge, dark red bands; on the neck a palmetto-lotus chain; on the shoulder a tongue pattern, alternately red and black. At the bottom rays, and on the foot a broad stripe. Slightly cracked on one side, and a small break in the surface of the middle band. Otherwise intact. Height, 0.394 m.

(28) **LARGE BLACK-FIGURED AMPHORA**, with shoulder and neck merging into each other, and broad, flat handles. Principal decorations, in a panel on each side: **A. HERACLES ENTERING OLYMPUS**. At the left of the scene is Athena mounting her chariot (*biga*), holding the reins in both hands and a goad in the right. She wears a long chiton, over which is the aegis, and a high-crested Attic helmet. Beside the horses, and partly concealed by them, is Heracles, in a lion's skin, looking back at Athena and leading an extra horse. By the horses stand Iolaus and a servant (youth), only the head and shoulders of each being visible. Iolaus is bearded and wears a cap (*pilos*). At the right, in front of the horses, walks Hermes, looking back, clad in a chlamys buckled at the neck, a pilos, and high shoes, and holding the caduceus in his right hand. Above the horses is the inscription **ΚΑΛΟΣ ΑΝΤΙΜΑΧΟΣ**. A triangular piece, which included the feet and hind quarters of the horses, the wheels of the chariot and the feet of Hermes, is missing, and has been restored in plaster. **B. THE RAPE OF THE TRIPOD**. Two-thirds of the scene is missing. At the right Heracles, nude, walks away, carrying the tripod over his shoulder in his left hand, and his club in his right, looking back at Apollo (entire upper part gone), who, clad in a short chiton, is presumably grasping the tripod. Beside him is a deer (head missing), and behind him follows Artemis, clad in a chiton and himation. Only the lower part of the body of Artemis and the top of her head are preserved. Beyond Heracles, at the extreme right, is Athena, profile to left, of whom only a portion of the head, with the helmet, shoulder, and right foot, are preserved. Red is used on the caps of Hermes and Iolaus, on the mustache of Hermes, and the harness and manes of the horses. White was used for the flesh of the female figures, but has disappeared. Around the neck a red stripe, ivy leaves on the handle, and at the bottom rays. Above the panels containing the principal decorations is a palmetto-lotus chain. One handle is restored. As noted above, the vase has been largely restored, but the designs, so far as preserved, have not been retouched. Mentioned, Klein, *Liebblingsinschriften*, 2d edition, p. 35, and Pollak in the *Arch-Ep. Mitth.* 1895, p. 16. Height, 0.615 m.

(29) **CYLIX BY TLESON**. — Interior: in a circle surrounded by a tongue pattern (alternately black and red) is a wounded stag, profile to right, pierced by a spear (partly restored). The neck and details are red, and also the blood which is pouring from the wound. The incised lines are delicately drawn. Exterior: a palmetto on each side of the handles. Between them is the inscription:

ΤΙΕΣΟΝ ΗΟ ΝΕΑΡ+Ο ΕΓΟΙΕΣΕΝ

Τλήσων ὁ Νεάρχων ἐποίησεν. The inscription is the same on both sides, except that on one there is an Ε after the ΗΟ. Greenish black glaze on the interior, and on the foot and lower part of the exterior; the upper half plain. Gsell, *Fouilles de Vulci*, III, part 2, pl. 9. Broken and repaired, with some restoration. Height, 0.143 m.; diameter, 0.225 m.

(30) CYLIX BY XENOKLES, of the same type as the preceding. Interior: in a circular field bounded by three lines, the fore part of a horse and rider, galloping to left. Red on the neck of the horse and hair of the rider. Below the horse is the inscription ΖΟΓΙΡΟ. Exterior: a palmetto on each side of the handles, and between them the inscription:

ΧΞΕΝΟΚΛΕΣ:ΕΓΟΙΕΣΕΝ.

See Kretschmer, *Griechische Vaseninschriften*, p. 177, No. 155; Klein, *Meistersignaturen*, 2d edition, p. 80, No. 9; Körte, *Ann. d. Inst.* 1877, p. 130. The name Ὀρρεππος occurs on a black-figured hydria in Florence. (Kretschmer, p. 210, note 1.) Broken and repaired, with slight restorations. One handle missing. Height, 0.093 m.; diameter, 0.132 m.

(31) SMALL LECYTHUS.—On the shoulder is an interlacing band of lotus-buds. On the body, on a pale buff ground, a female figure mounting a four-horse chariot, profile to right. She wears a chiton with a short, tight-fitting jacket over it, and on her head a stephane or diadem, into which her hair is gathered in the style of the well-known figure in the chariot relief of the Acropolis. She holds the reins in both hands, and in the right a goad also. Behind her walks Hermes, looking back, and extending his right hand behind him. In the left he carries the caduceus. He is bearded and wears a cap (*pilos*), short chiton, chlamys, and high, winged boots. The details of the figures are elaborately incised, and red is used sparingly. Above the figures a simple meander encircles the vase. In the field is the inscription:

ΗΟ ΓΑΙΣ ΚΑΛΟΣ ΕΜΟΙ ΔΟΚΕΙ

Ὁ παῖς καλὸς ἐμοὶ δοκεῖ, "The boy seems beautiful to me." Broken and repaired, with slight restorations. Height, 0.112 m.

(35) PLASTIC RHYTON, in the form of two heads. A. A female head, of the later archaic style, flesh of the natural red of the vase. A black line separates the hair from the face, and there are traces of red or purple in the hair. Eyes white, with black lids and iris, and the pupil a white circle. Traces of red on the lips. B. Head of a negress, with large, open mouth, and teeth showing. The sex is indicated by ear-rings of a rosette pattern. Flesh black glaze, lips red, eyes as in A, with white eyebrows. Hair indicated by a mass of dots in relief, with traces of red paint among them. Above, the cup is decorated with a creamy white band, on which are palmettoes in black. On the outside of the lip are five narrow rows of dots, separated by lines, black on red. Below the palmettoes, on one side, ΗΟ

ΓΑΙΣ ΚΑΛΟΣ, on the other, ΚΑΛΟΣ ΗΟ ΓΑΙΣ. Broken and repaired, with some restorations, including one eye of the negress. Height, 0.192 m.

(37) PLASTIC RHYTON, in the form of a female head of the later archaic style. Above the head, the cup is covered with a white slip. On the front, between two palmettoes, is a woman, standing profile to left, in chiton (dark red), himation (white), and with a kerchief enveloping her hair, holding a mirror in her right hand, extended in front of her. Beside her is a crane, behind her a work-basket. In the field ΣΟ-ΙΑΧ. On the back, a negro in long-sleeved jacket and trousers (on both of which are dots), stretched on the ground, resting his body on one hand, and motioning away with the other. In the field is a curious object, perhaps a bow and quiver. Broken and repaired, with slight restorations. Height, 0.172 m.

(39) RED-FIGURED CYLIX signed by DORIS. — Interior: a nude, bearded man, full front, head bent in profile to right, balancing himself on the right foot with both arms extended. Beside his right leg is the corner of a step, or base, on which is a cylix. On the left is the corner of a couch or chair, on which lies a folded garment. In the hair of the man is a red fillet, and the muscular details are drawn in diluted glaze. Around his head is the inscription, ΔΟΡΙΣ ΕΛΡΑΘΣΕΝ, Δούρις ἔγραψεν, the whole included in a plain, narrow circle.

Exterior: A. A revel, six figures, all bearded men. In the middle, a man with a chlamys thrown over his shoulders advances to left, playing the double flutes. Opposite him is a nude man, apparently dancing, his right hand raised, and his left hand holding a scyphus by the bottom. Behind the flute-player, at the right, come two nude men, each with a cylix in the left hand, and the right hand raised. At the left are two men, one nude, the other with a chlamys over his shoulders. The latter has both arms raised, and carries a cylix in his right hand, outstretched. His companion bends forward to pick up a cylix which is on the ground.

B. Similar scene, six figures. The three on the right advance toward the centre, bearing wine-bowls. Facing them, a fourth figure is dancing on one foot. The fifth is walking toward the left, holding a cylix in his left hand, and stretching out his right toward the figure on the extreme left, of which only the legs and one hand remain. The surface of B is considerably worn and damaged, but that of A is fairly well preserved. The muscular details are drawn in diluted varnish, and all the figures wear red fillets (color faded). Broken and repaired, with considerable restorations. Both handles missing. Diameter, 0.275 m.

(40) FRAGMENTARY CYLIX signed by HIERON as maker. The inscription HIERON ΕΓΟΙΕΞΕΝ is incised on the under side of the remaining handle. Interior: two men in front of a house. The one at the right is seated on a rock, apparently in deep thought, his head resting on his right hand, and his left placed against his side. He wears a large, broad-brimmed hat (*petasus*), chiton, and chlamys, and large rings around his ankles. (Lower half of face, both shoulders, and right hand missing.) His com-

panion stands opposite him, and looks down at him earnestly. He is bearded, and wears a pointed hat (*pilos*), chiton, and chlamys. He leans against two spears, which rest upon his left shoulder, and holds his right hand at his side. (Feet and lower half of legs missing.) The house is indicated by an Ionic column, which rises between the two men, surmounted by an epistyle. If, as is probable, this picture is connected with the subject of the exterior, it may represent ODYSSEUS persuading ACHILLES to heal the wound of Telephus. Around it is a meander, interlocking in some places, continuous in others, interrupted by dotted X's.

Exterior: TELEPHUS AT MYCENAE.—A. In the centre, in front of the palace, is an altar, on which sits Telephus, profile to left, gesticulating violently with both hands. He is identified by his Mysian hat and by the bandage on his wounded thigh. He wears a chlamys and high-laced boots, and two spears rest against his shoulder. Telephus is approached from the left by an old man (Calchas?), who issues from the portico and touches him under the chin, a gesture of persuasion. He is dressed in a long chiton and himation, and carries a long T-shaped staff. Behind him a youth, wearing only a chlamys, runs out of the doorway, carrying a long spear at arm's length in his right hand, and motioning Telephus away with his left. On the right, behind Telephus, come two youths, the foremost drawing his sword from its scabbard as he rushes at Telephus, while his companion tries to hold him back with both hands. Each wears a chiton and chlamys, and the one seizing his companion wears a pilos. B. The interior of the palace, with epistyle above and an Ionic column at each end. In the centre a bearded man (Agamemnon?), wearing a short chiton and himation, with a broad fillet in his hair, is seated in a chair, profile to right, holding a sceptre or staff (top missing), and looking in the opposite direction, as though talking with a man who is just starting to join the attack represented on the other side. This man (Odysseus?) is also bearded, wears a pilos, short chiton and himation, and carries a spear. Ahead of him hurries a third man, wearing an himation and carrying a long spear, beckoning to the second to follow. At the right of the seated figure are two others rushing to right, wearing himations and carrying spears. The drawing is good, and is probably the work of the so-called "bald-head" painter, whose style it closely resembles. One handle, and a considerable portion of one side, are missing, and there are considerable restorations in other parts, but the chief loss is the heads of five of the figures. Diameter, 0.33 m.

(41) CANTHARUS signed by HIERON. High foot, with a plastic moulding around it. On each side is an episode of the Battle of the Gods and Giants. A. POSEIDON attacking POLYBOTES. Poseidon, wreathed and wearing a chlamys over his left arm, rushes to right, about to thrust with a long trident which he carries in his right hand. On his left arm he carries the island Nisyros, in the form of a large rock. His opponent (the giant Polybotes) has fallen to his knees, and looks up at Poseidon.

B. Dionysus, bearded, and wearing an ivy-wreath and an ungirdled chiton which reaches to his knees, rushes to right, carrying a long thyrsus

in his right hand, and a serpent in his left. The serpent is the weapon with which he is attacking a giant who has fallen to one knee, and whose face the serpent is about to bite. He is full-armed, and carries a sword which rests on the ground. Around the upper surface of the foot is painted the inscription:

ΙΕΡΟΝ ΜΕΔΟΝΤΟΣ ΕΓΟΙΓ

Ἱέρων Μεδόντος ἐποίησεν ἢ ἐποίησε

"Hieron, son of Medon, made this." The painter of the inscription did not leave room to complete the last word. The name of Hieron's father, Medon, appears here for the first time. Broken and repaired, with considerable restorations, which do not affect either of the pictures. Height to top of handles, 0.261 m.

(42) CYLIX. — Interior: a youth (ΦΑΝΑΣ) seated on a rock, profile to right, wearing a chlamys and long hunting boots, and leaning his head on his left hand. His petasus is thrown back on his neck. Facing him is a bearded man (ΕΜΓΕΔΙΟΝ), wearing a chlamys buckled around his neck, a petasus on his head, and a sword in a scabbard fastened around his waist, and holding two spears in his hand.

Exterior: two scenes taking place under the WALLS OF TROY, which are indicated by battlements surrounding the vase at the rim. Between the battlements, on one side, is the name Iliou (ΙΛΙΟΝ).

A. HECTOR PURSUED BY ACHILLES. — The two figures are running to left, Hector (ΗΕΚ]ΤΟΡ) with his body full front, and his face turned toward his pursuer. He wears an Attic helmet, a cuirass, a chiton, and greaves. He carries a round shield and a spear, with which he is about to make a thrust at Achilles. Of Achilles (Α + ΙΛΛΕΥ[Σ]), only the lower half of the figure and a small portion of the face are left. He carries a round shield (device, a boar). At either side of this picture is a gateway (details drawn in black on red), in front of which stands a Scythian archer, drawn in black on the red ground of the gateway, wearing *anaxyrides* and a long-sleeved chiton, and carrying a bow. The upper part of each figure is missing. Behind each, on the ground, is a curiously-shaped object, possibly the base of a column.

B. In the centre is a gateway similar to those on A, except that the portion between the door-posts is black instead of red. In front of this gateway Priam (ΠΡΙ[Α]Μ[ΟΣ]) advances rapidly to right, toward Athena (Α]ΘΕΝΑ[ΙΑ]. He is followed by Hecabe (ΗΕΚΑ]ΒΕ). Priam is heavily draped, in a long Ionic chiton and himation, and wears shoes. In his left hand he carries his sceptre, and with the right beckons to Hecabe. She is also clad in an Ionic chiton and himation, and holds both hands in front of her, with the palms turned outward. Of the figure of Athena at the right of the picture, only one shoulder, part of the lower edge of the shield, and a small portion of the drapery are preserved, but these show that she was advancing to the right, away from the other two figures, with shield

raised. In front of her is a tree (upper half gone). By Priam's foot is the base of a column (?).

A tracing of the interior is in the *Apparat* of the Berlin Museum (see Kretschmer, *Vasenschriften*, p. 186, note 2), and the exterior is published in Gerhard's *Auserlesene Vasenbilder*, pl. 203, but with many mistakes and restorations (the whole figure of Achilles, inscriptions, tree without leaves, etc.), and the interior picture is not mentioned. The exterior is published also in Overbeck's *Gallerie heroischer Bildwerke*, pl. 19, No. 1. Gerhard mentions this vase as having belonged formerly to Depoletti in Rome. Both handles are missing, and a piece of the foot is restored. Diameter, 0.327 m.

(43) Cylinx, of the later severe style. Interior and exterior, PALAESTRIC SCENES. Interior: within an interlocking meander, a nude youth is running to right, looking over his shoulder. He holds a jumping-weight in each hand, and wears a wreath in his hair. In the background are two parallel lines which represent either the limit to which he has jumped, or two short spears (*akontia*), such as are being used by the figures on the exterior. Also the inscription, ΑΘΕΝΟΔΟΤΟΣ ΚΑΛΟΣ. The inscription and the wreath are in red.

Exterior. A. Three nude youths practising with short spears. The one in the middle walks to left, looking over his shoulder, with a spear in each hand. The one at the left bends forward, leaning upon his spear, and holding the spear-strap (*ancyle*) in his right hand, perhaps about to fasten it to the spear. Behind him, in the field, is a single spear or boundary line. The youth at the right brings a large pick, such as were used to mark the limits of throws and jumps, and behind him is a second pick, with one point sticking into the ground.

B. Three nude youths. Two of them carry two spears each, and the third, at the right, holds a pair of jumping-weights in his left hand, and points at his companions with his right. In the middle is a pick, with one point sticking into the ground; and at the extreme left, two parallel diagonal lines, either spears or boundary marks. In the field are the inscriptions:

HO ΓΑΙΣ ΚΑΛΟΣ and ΚΑΛΟΣ HO ΓΑΙΣ

All the youths are wreathed, and have short side-whiskers. The anatomical details are drawn in diluted varnish. The drawing is in the style of Euphronios, and the vase is not only intact but remarkably fresh, except for injury to the glaze on one side of the exterior. Mentioned, Klein, *Liebblings-inschriften*, 2d edition, p. 92, No. 6. Diameter, 0.233 m.

(44) SMALL FRAGMENT OF A CYLIX, of the later severe style. Interior: the head of a youth, profile to left, bending down, his left arm outstretched. He wears a red fillet in his hair. Above is the inscription:

ΑΘ[ΕΝΟΔΟΤΟΣ

Border, two parallel lines, encircling the picture.

Exterior, the lower part of the body of a nude youth, turned toward the right, holding a jumping-weight in his left hand. Also the leg of another

youth, profile to left. Klein, *Liebingsinschriften*, 2d edition, p. 92, No. 7. Similar to 41, and Euphronian in style. Length, 0.053 m.

(45) *HYDRIA*, of the later severe style. On the shoulder two lions attacking a bull (red and black). Principal design, a young warrior and a woman, making a libation. He stands at the left, leaning upon his spear, and jerking wine upon the ground from a flat bowl which he holds in his right hand. She stands watching him, and ready to refill the bowl from an oenochoë which she holds raised in her left hand. The youth has long hair, and wears an Attic helmet, chiton, cuirass (details elaborately drawn), sword, and greaves. His shield rests against his left leg. One shoulder-plate of his cuirass is unfastened. She wears a long Ionic chiton and himation, and her hair is enveloped in a kerchief. In the field is the inscription:

VK[O]Σ I'A[ΛO]Σ

Λύκος καλός. Minor decorations: at the junction of the neck and shoulder a tongue pattern; on the outer edge of the shoulder an interlocking meander, alternating with dotted crosses in squares; below the figures a combination of a simple meander and black squares; at the bottom rays. Mentioned, Klein, *Liebingsinschriften*, 2d edition, p. 113, No. 14. Broken and repaired, with some restorations. Foot modern. Height, 0.53 m.

(46) *ROUND ARYBALLUS* with two small handles, later severe style. On the neck palmettoes, one on each side, and a band of spirals around the shoulder. Surrounding the body, six youths and boys, in three pairs, and a youth holding a strigil. Between the figures are the inscriptions, ΓΑ[N]ΑΤ[Ι]ΟΣ ΚΑΛΟΣ and ΓΑΝΑΤΙΟΣ. On the base, within a circle, a crouching youth, wrapped in a mantle, holding an indeterminate object in his hand. Published, Klein, *Liebingsinschriften*, 2d edition, p. 110, fig. 30. Broken and repaired, with some restorations. Height, 0.086 m.

(48) *PLASTIC RHYTON*, in the form of a crocodile devouring a negro boy. The cup itself is of the usual rhyton shape, rising from the back of the crocodile, and the whole rests upon an hexagonal base. This belongs among the best of a limited number of vases of the same shape. They vary in size, and were consequently not all from the same mould, but the action of the crocodile and negro is, I believe, always the same. The crocodile grasps the body of the negro with both fore paws, and crushes his right arm in its teeth. His left arm is extended along the crocodile's body, and the tail of the crocodile is curled so as to form the handle of the vase. In this specimen, the figure of the negro, the cup, both inside and out, and the base, are of the finest quality of the lustrous black "Nolan" glaze, and the crocodile is painted a light green (lips red), with details drawn in dull black. Around the cup is a Bacchic group of four figures, drawn in the style of the transition between the severe and the fine red-figured periods. At the left is an ithyphallic satyr, starting backward to left, in somewhat the attitude of the Lateran Marsyas, holding a pointed amphora, decorated with an ivy wreath, in his left arm, and waving a wine-skin in his right hand. From him a Maenad runs away to right, looking back at him. She wears

an Ionic chiton, with a leopard skin over it. Next is a satyr, who stands profile to right, a leopard skin over his left arm, playing the double pipes to a woman who sits facing him wrapped in an himation, with a chiton showing below. Below the figures is an interlocking meander, interrupted by stars in squares. Intact. Height, 0.24 m.; length of base, 0.202 m.

(53) CUP SIGNED BY SOTADES. Black rim, interior covered with a chalky white slip. An omphalus in the centre, on which is a large grasshopper, modelled in full round. The exterior is divided by plastic mouldings into eight concentric circles, between the lip and the omphalus, colored alternately black, red, and white. On the outside of the lip is incised, in two lines:

Σ[ΤΑΔΕΣ
Ε[ΡΟΙΕΣΕΝ

From the Van Branteghem collection. Froehner's Catalogue, No. 159. "Trouvée à Athènes en 1890." Broken and repaired, with some restorations. Diameter, 0.165 m.

Objects of glass acquired are: Two alabastra from Palestrina and a fragment of Egyptian mosaic, all from the Tyszkiewicz collection, and a small round box with cover from the Morrison collection. A collection of seventy-one *Arretine Moulds and Fragments* contains specimens of most of the varieties of scenes and *motifs* popular with the makers of this ware. The signatures of Marcus Pereunius and Tigranes occur several times. Other marks are: PHIER, C. TELL, BARGAT[H?] (with PERENN), CERTVS RASIN, C. TELLI, ANTIOCVS, PHILERO L. ANNI, P. CORNEL.

Nine new casts have been added to the collection of casts, and full-sized copies, in color, of the wall paintings in the Grotta del Barone and the Tomba dei Leopardi at Corneto have been obtained.

CHICAGO.—*Antiquities in the Art Institute.*—The following Summary Catalogue is by F. B. Tarbell:

SCULPTURES.—1 small Cypriote head (limestone); from the Piot collection (*Piot Catalogue*, No. 16).

9 pieces of Roman sculpture (marble), chiefly heads.

SMALL BRONZES.—1 standing mirror, of the early fifth century B.C., said to be from Corinth, with figure of Aphrodite in Doric chiton as support (probably identical with No. 40 of Pottier's list in the second volume of Dumont et Chaplain, *Les céramiques de la Grèce propre*).

1 hand mirror, said to be from Umbria, but clearly of Greek workmanship. A siren serves to connect handle with disk. The bronze shank is enclosed in a well-preserved cylinder of ivory, which forms the handle proper.

1 pair of vase handles (*Piot Cat.* No. 78).

1 strigil, with handle formed by two nude figures.

VASES.—The collection of vases numbers 61 pieces, chiefly of Attic and South Italian manufacture and of excellent quality. Most of them were bought of Judge Augusto Mele in Naples and of Marinangeli in Rome; a

few came from the Piot sale and from other sources. They may be classified as follows:

2 early Cypriote (*Piot Cat.* Nos. 87, 88).

3 Corinthian.

2 Etruscan bucchero.

10 Attic black-figured. Among these is a fine hydria, with design of Heracles and Triton on the front and the inscription *Καλὸς Ἄθλις* (for *Ἀθλις*?).

1 cantharus in form of double female head, dating about 500 B.C.

16 Attic red-figured (among them *Piot Cat.* No. 172).

1 Etruscan red-figured and 25 South Italian (including *Piot Cat.* No. 178; also a cup from Tarentum, similar in form to Furtwängler, *Vasensammlung*, No. 272, white, with traces of gilding, and with incised inscription, *Ἀφροδίτης*).

1 "Megarian."

TERRA-COTTAS.—9 figurines; among them a standing female figure of the Tanagra class and three figures of Eros.

186 fragments of figurines from Smyrna and the Greek islands; among them a headless example of the "Venus Genetrix" type.

1 mould for dancing figure (*Piot Cat.* No. 338).

10 small masks from Capua, representing Medusa, a river-god, and a bearded human face (*Piot Cat.* Nos. 399, 400, 401, 405, 408).

1 small lion's-head gargoyle.

1 head of bearded satyr.

2 masks (satyr and maenad).

20 Roman lamps.

1 Etruscan cinerary urn, with relief of warrior (Echetlus?) attacking with a primitive plough, and with incised inscription *Larhi Feesine*.

MISCELLANEOUS.—A collection of marble fragments from Italy, chiefly architectural.

1 Roman cinerary urn of marble.

1 Roman vase of marble.

2 fragments of Roman lead pipe, with inscriptions.

636 Greek and Roman coins.

Specimens of ancient glass, including a number from the Piot collection.

Antiquities from Italy in the Field Columbian Museum.—The following Summary Catalogue is by F. B. Tarbell.

BRONZE OBJECTS.—Numerous fibulae of various types and other small objects found in early Etruscan tombs.

1 brazier (the tray of iron), similar in form to the one figured in the *Arch. Anz.* V, 1890, p. 6, but with immovable wheels.

4 Campanian burial-urns of the *deinos* form, one a beautiful specimen, though it has lost the statuette which once stood on the cover.

1 archaic statuette, representing a running male, figured and evidently belonging to the cover of a similar urn.

1 sugar-loaf-shaped vase with fine handles, whose attachments are ornamented with palmettes and bulls' heads.

1 Etruscan engraved mirror.

Over 50 additional vessels and utensils of various periods, chiefly Etruscan and Roman.

Finally, 11 objects from the villa excavated at Boscoreale, near Pompeii, in 1894-95. Ten of these objects are figured in the most complete account of the villa and its contents which has appeared: "La villa pompeiana della Pisanella presso Boscoreale," by A. Pasqui, in the *Mon. Antichi*, 1897. The numbers added in parenthesis below are the numbers attached to illustrations in this article. The objects are as follows:

- 1 bath-tub, ornamented with fine lions' heads (16).
- 1 plain bath-tub (17).
- 1 small amphora (4).
- 1 skillet (11).
- 2 one-handled jugs (25, 60).
- 3 oenochorae (56, 68, and a third of the type shown in Fig. 244 of Overbeck's *Pompeii*, 4th edition).
- 1 lantern (69).
- 1 round, three-legged table (55).

VASES. — Over 80 specimens found at Vulci, Narce, etc. These are mostly of Etruscan manufacture and illustrate the development of Etruscan pottery from the earliest type of Villanova urn and the ware associated with it to the fully developed black bucchero. Along with these characteristically Etruscan products are a few "Corinthian" pieces.

1 tall and slender vase with cover, said to be from Tarentum; white, with copious traces of gilding; ornamented with a design in relief, representing Apollo (?), a bird, and a dolphin.

Several specimens of "Megarian" bowls and of Arretine ware.

TERRA-COTTAS. — 1 archaic plaque, said to be from Capua, of circular form, with Gorgon's mask in relief.

1 imbrex-tile, with antefixal mask.

4 Etruscan cinerary urns, with reclining female figures upon the covers. The relief on the front of one represents the combat of Eteocles and Polyneices; that upon each of the other three, a warrior (Echetlus?) attacking with plough.

1 rectangular plaque, with archaistic relief representing Athena and a bearded god (Hermes?) supporting between them a Gorgon's mask (a fragment of a replica of this plaque is figured in Combe, *Ancient Terra-cottas* in the *British Museum*, pl. viii, No. 13).

4 flat tiles (*tegulae*) with Faliscan mortuary inscriptions rudely incised. Three of these come from Corchiano, and their inscriptions are discussed by Deecke, *Die Falisker*, in the chapter on inscriptions, Nos. 56-58.

MISCELLANEOUS. — 10 iron swords, spear-heads, and knives.

1 piece of lead pipe, inscribed *Sulpicius Trollus fec(it)*.

156 glass vessels.

1 rectangular mirror of polished iron (?), nearly complete.

SPRINGFIELD. — Art Museum. — The Art Museum at Springfield, Mass., was opened to the public in 1895. The building, in the style of the Italian Renaissance, with a frieze (of terra-cotta) modelled after that of the Library of the Ducal Palace in Venice, was erected by the contributions of several citizens. The collections presented by George Walter Vincent Smith are the chief contents of the Museum. They comprise bronzes and other metal work, cloisonné enamels, porcelains and other pottery, jade carvings, and textile fabrics of Japan, China, and Corea; Persian and other oriental rugs; mediæval and later European and eastern armor; illuminated books; old wood carvings, both European and oriental; specimens of the barbaric art of the South Sea islands; American and modern Italian paintings in oil and water colors; and a few ancient Italic vases. The quality of the collection is remarkably high. Among the oriental bronzes are several unusually fine works of art. The ancient Italic vases are black, black with white and polychrome ornament, black figured, and red figured. They are of little interest except in so far as the existence of such vases in any city museum is of importance. It should be mentioned that Mrs. Smith has added her fine collection of laces to Mr. Smith's gift.

This year, 1899, a collection of over seventy casts has been added to the museum, the funds for this purpose being derived from the estate of Horace Smith. The casts were purchased and arranged with the advice and assistance of Edward Robinson. Thirty-seven numbers reproduce works of Greek art, from the "Spinario" and the Discobolus to the Zeus of Otricoli and the Veiled Hera in the Ludovisi collection. The mediæval period is represented by the Trenta altar of Jacopo della Quercia. The thirty-four remaining casts reproduce works of the Italian Renaissance (H.N.F.).

BYZANTINE AND MÆDIAEVAL ART

ITALY

FLORENCE. — Palazzo Vecchio Restorations. — For the festival in honor of Vespucci and Toscanelli various portions of the Palazzo Vecchio have been restored. Amongst the most important changes may be mentioned the removal of the modern walls which blocked some of the arches of the atrium behind the courtyard designed by Vasari. This has restored the original grandeur of the entrance to the palace. (*L'Arte*, 1898, p. 185.)

NAPLES. — Acquisition of a Painting by Scupula. — The Campana collection contained a fourteenth-century painting signed by Joannes Maria Scupula. The Museum of Naples has recently acquired a signed painting by the same artist. It is divided into sixteen small squares, in which are represented scenes from the life of Christ and the Virgin. It is signed: EGO · IOAN̄ES · MARIA · SCVPVLA · DE · ITRVNTO · PINXIT (*sic*) · IN · HOTRATO. (*L'Arte*, 1898, p. 189.)

Tommaso Malvito and the Crypt of the Cathedral.—The traditional ascription of the design of the crypt of the Cathedral of Naples to Tommaso Malvito has been recently proved to be correct. A. Miola has discovered in the Brancacciana library a poem of the year 1503, by Fra Bernardino Siciliano, which not only describes the transference of the remains of S. Ianuarius from the Monastery at Montevergine to the Cathedral at Naples, but mentions various works of art on the authority of the *capo maestro*, who is referred to in these words:

"Thomaso è dicto lo suo grato nomo,
et de Malvito è lo suo cognomo,
et la citate soa si chiama Como."

(Rep. f. K. 1898, pp. 411-412.)

PIACENZA.—**Restoration at the Cathedral.**—The Cathedral of Piacenza, constructed of soft sandstone, has been sadly in need of repair. Restorations have been undertaken by the local Department for the Preservation of Monuments and are proceeding rapidly. The building will be isolated by the destruction of the small adjoining houses. (*L'Arte*, 1898, p. 321.)

RAVENNA.—**San Vitale.**—Behind the rococo altar in the sacristy of S. Vitale has been found the fine alabaster top of the old high altar of S. Vitale. The front and sides were removed to the mausoleum of Galla Placidia at the beginning of the last century, when Toschini designed the new altars. This magnificent block of alabaster, praised by fifteenth, sixteenth, and seventeenth century writers, may now be admired in its former position. (CORRADO RICCI, *L'Arte*, 1898, p. 188.)

S. Apollinare in Classe.—The restorations of the Church of S. Apollinare in Classe have brought to light some charming mosaic and sculptural ornamentation of the fifth, sixth, and seventh centuries. (*L'Arte*, 1898, p. 188.)

A Sarcophagus.—A travertine sarcophagus of the eighth or ninth century has recently been placed in the museum at Ravenna. It is richly carved with a meander ornament. (C. RICCI, *Not. Scavi*, January, 1899, pp. 4-5; 1 fig.)

RIETI.—**Discovery of Giottesque Frescoes.**—On the Badia di San Pastore at Rieti have been discovered interesting Giottesque frescoes, representing St. Bartholomew, St. Simon, a Bishop, and the Madonna and Child. (*R. Art Chrét.* 1898, p. 314.)

ROME.—**A Subterranean Chapel.**—A discovery of a certain importance has taken place in the catacombs of Peter and Marcellinus "ad duas Lauros," near the mausoleum of Helena on the Via Labicana. According to Church traditions (*Acta Sanctor.*, Junius, Tom. I, p. 171), these two holy exorcists were executed at the tenth milestone of the Via Cornelia, in the district first called Silva "Nigra," and—after their martyrdom—Silva "Candida." Their bodies were claimed, as usual, by two pious women,

Lucilla and Firmina, and laid to rest in the cemetery "ad duas Lauros," near the grave of Tiburtius. After giving peace to the Church, Constantine raised (above ground) a basilica in memory of the two saints, near the mausoleum of his own mother Helena, in the ground which is now occupied by the Vigna delle Monache di Bergamo. Constantine's Basilica, although restored over again by Hadrian I and Leo III, must have been abandoned and allowed to collapse after the relics of the two saints had been secretly stolen in 827 and removed to the borders of the Rhine, where they are still held in veneration at Seligenstadt, near Mayence. Almost under the sight of this ruined sanctuary, but "oriented" in the opposite way, a subterranean chapel of a basilica type has lately been discovered, a description (illustrated) of which is given by Kanzler and Marucchi in the last number of the *Nuovo B. Arch. Crist.* The chapel appears to us not in its original shape, but as rebuilt and restored by Pope Vigilius after the devastation of the Goths in 537-538. The plaster with which this rock-cut sanctuary is coated contains many "graffiti" of the "proscinema" class, both in Latin and Greek, such as "Marcelline, Petro, petite pro Gall..... christiano," "Pro Quiriacu pete vitam", "Criste (sic) in mente habebas Marcellinu(m) peccatorem," etc. Then there are numberless names of monks and pilgrims from the other side of the Alps, such as Foulke, Ceolbert, Deusdedit, Liu(t)prandus, Suriprandus, Anualdus, Georgius, Martin. By the exertions of the Commissione di Archeologia Sacra, this historical crypt has been made permanently accessible to visitors. (R. LANCIANI, *Athen.* April 1, 1899.)

The Joshua Manuscript in the Vatican.—Every year the Vatican authorities intend to reproduce two manuscripts, one of palaeographic or philological interest and the other for the value of its miniatures. The first to be published will be the celebrated Virgil, the second, the well-known scroll of the book of Joshua. Some of the Joshua miniatures are published from photographs by Hans Graeven in *L'Arte*, 1898, pp. 221-231.

Mediaeval Documents in Monasteries.—The Società Romana di Storia Patria has undertaken the publication of the "Regesta" of the great monasteries of mediaeval Rome, beginning with that of SS. Cosmas and Damianus, now called S. Cosimato in Trastevere. The first set of documents covers the period from 948 to 1002 A.D. and supplies valuable topographical material concerning Sutrium, Silva Candida, and Portus Augusti. So Hartmann's publication of the *Tabularium S. Mariae in Via Lata* (Vienna, 1895) gives valuable information about Roman topography, and shows that many ancient buildings were still conspicuous in the tenth century. (LANCIANI, *Athen.* April 1, 1899.)

FRANCE

CHARTRES.—**The Cathedral Porches.**—It is usually assumed that the famous transept porches of the Cathedral of Chartres were made for the façades which they decorate, during the period from 1240 to 1280. A more

careful examination, made possible by the recent work of strengthening the porches, shows that the earliest design was to have portals without projecting porches. The statues for these portals date from the early thirteenth century. The porches were added later, first the south, then the north porch, and date from the end of the thirteenth or from the early fourteenth century. (A. CLERVAL in *R. Art Chrét.* 1899, p. 80.)

GANAGOBIE. — **Discovery of a Twelfth Century Mosaic.** — Christian mosaics of the middle ages in France being extremely rare, unusual interest attaches to the publication by J. Christophe Santhey in the *R. Art Chrét.* 1898, pp. 310-311, of a mosaic in the ruined Benedictine church at Ganagobie, near Marseilles. It is interesting not only for its fine decorative character, but because of its signature, which reads: *Me Prior et fieri Bertvanne jubes et haberi et Petrus urgebat Trulberti meque regebat.* Bethaune, who ordered this mosaic, was prior in 1122.

PAMIEERS. — **Discovery of a Romanesque Sarcophagus.** — The curate of Saint Jean-de-Verges has discovered a fine marble sarcophagus near the apse of the church. It is carved with colonettes resembling those of the church, which dates from the thirteenth century. Two undecorated sarcophagi were discovered near it. The sarcophagi were filled with earth, apparently in fulfilment of the liturgical prescription *et in pulverem reverteris.* (*R. Art Chrét.* 1899, p. 83.)

PARIS. — **A Byzantine Ivory Plaque in the Louvre.** — An ivory plaque has recently been acquired by the Museum of the Louvre of the same character as those of a series in the Cathedral at Salerno, representing scenes from the Old and New Testament. This constitutes one of the most interesting monuments of South Italian art under Byzantine influence in the eleventh or twelfth century. (*B. Soc. Ant. Fr.* 1898, p. 160.)

PÉRIGUEUX. — **Destruction of the Cloister of Puy-Saint-Front.** — Twenty-five years ago, F. de Verneilh foresaw the ruin of the monastery of Puy-Saint-Front at Périgueux, which was once the safeguard of the city. It is now being demolished; nothing more now remains of the cloister. M. J. Mandin in *L'Architecture* for January 14, 1899, reproduces the building which has passed away. (*R. Art Chrét.* 1899, p. 80.)

ROUEN. — **Cathedral.** — Some surprise having been occasioned by the crenellated balustrade exhibited in the restored western portal of the Cathedral at Rouen, M. Gosselin has shown not only that traces of such a balustrade remain, but that it figures also in an eighteenth-century engraving of the Cathedral. (*Ami d. Mon.* 1898, p. 137.)

ROUVRES. — **A Statue of St. John the Baptist.** — In restoring the central window of the apse of the church of St. John the Baptist at Rouvres (Côte-d'Or), which had been closed by the building of the choir stalls in 1771, there has been discovered a fourteenth-century statue of St. John, a

marvel of sculptural art unsurpassed even by the works of Claus Sluter. It is assigned by André Arnoult, who writes for the *Journal des Arts*, to the period immediately before 1360. (*R. Art Chrét.* 1898, pp. 418-419.)

BELGIUM

DAMONE.—**The Church.**—The church at Damone near Bruges, part of which dates from the twelfth century, is being injured by over-restoration. Some very interesting frescoes of fine quality are being destroyed. (*R. Art Chrét.* 1898, p. 421.)

SWITZERLAND

BASSEECOURT.—**A Burgundian Cemetery.**—An extensive burying-ground has recently been discovered near Bassecourt, in the Bernese Jura, which is conjectured to be of Burgundian origin and to date from the fifth or sixth century. Most of the finds consist of weapons in the shape of swords, daggers, lances, etc. A number of ornaments have also been unearthed, and it is a pity that the finds were not kept together, but have been distributed among the museums of Delsberg, Berne, and Bâle. (*Athen.* May 6, 1899.)

GERMANY

BERLIN.—**A Byzantine Relief from Tusla in the Museum.**—The Berlin Museum recently acquired a stone relief found at Tusla in Asia Minor, a station on the railway twenty-one miles from Haidar Pascha, opposite Constantinople. It represents a wolf-headed man and a warrior. It is published by J. Strzygowski in the *Jb. Preuss. Kunsts.* 1898, pp. 57-63, as one of a class of monuments which represent the survival of classic myths in Byzantine art.

ENGLAND

LONDON.—**Westminster Abbey Kitchen.**—At the southwest corner of the cloister at Westminster Abbey has been discovered the doorway to the kitchen which communicated with the refectory on the south cloister. (*American Architect*, 1898, p. 82.)

MINETY, WILTSHIRE.—**Fragments of a Saxon Cross-shaft.**—In *Reliq.* 1899, pp. 129-131 (4 figs.), E. H. Goddard publishes three fragments of a pre-Norman cross-shaft, adorned with a vine pattern in relief, found at Minety, near Malmesburg. He also publishes a bit of Saxon silver adorned with what appears to be a conventional dragon. It was found at Cricklade, N. Wilts.

NORWICH.—**The Cathedral.**—At a meeting of the Society of Antiquaries, February 2, 1899, W. H. St. John Hope read some notes on recent discoveries in the cathedral church of Norwich through the removal of the

whitewash from the stonework of the nave. This had disclosed interesting traces of the ravages of the fires that consumed the church in 1171, 1272, and 1463, as well as some scanty remains of painted decoration (*Athen.* February 11, 1899). At a meeting, February 23, the same author read a paper on further discoveries in the nave of the cathedral, including (1) the finding of the vault and remains of Bishop Lyhert beneath the doorway of the well-known screen built by him at the west end of the choir; (2) the discovery of a brick grave before the choir door, in which were found a skeleton and a gilt-copper ring; (3) the finding of the base of the rood-screen between the fourth pair of piers; and (4) of two other mediaeval brick graves west of this screen, one containing a wood coffin with a skeleton, perhaps of Roger de Middleton, sacrist. By the courtesy of the Dean and Chapter a wooden crosier-head from Lyhert's grave, the gilt-copper ring, and some pieces of carved stonework found under the nave floor were also exhibited. (*Athen.* March 4, 1899.)

SIDBURY. — Saxon Crypt. — At a meeting of the Archaeological Institute (London), February 1, 1899, Mr. Walter Cave read a paper on the Saxon crypt discovered in September, 1898, at Sidbury Church, Devon. In making excavations for some heating pipes, traces of walling below the Norman foundation of the north wall of the chancel were found, which, being further exposed, brought to light the outline of the Saxon crypt. The crypt is practically a square chamber within the lines of the original Norman chancel, with an entrance in the west wall and a flight of steps leading up into the nave. These steps are placed 2 feet 8 inches north of the central line drawn through the church from east to west, the reason being that the steps leading to the presbytery would probably be placed as nearly central as possible, and therefore those down to the crypt would have to be on one side. Hence Mr. Cave concluded that before the Norman church was built, there existed on the same site a small Saxon church with a nave and narrow presbytery and crypt below, the latter arranged in a manner that differs from all known examples. (*Athen.* February 18, 1899.)

ALGIERS

BENIEN. — A Christian Basilica. — The French schoolmaster M. Rouziès, of Tizi, according to a letter from Algiers by the archaeologist Gsell, has discovered a Christian basilica of the fifth century on the site of the ancient Amiliaria (the modern Benien), in the province of Oran. The "finds" in the church show that it belonged alternately to the Catholics and to the Donatists. To its Catholic period belongs the inscription on the tomb of a bishop of Amiliaria, of whom it is said, "Requievit in Fide et Unitate." Amongst the numerous graves of bishops and clergy there is also a grave of Robba, a female martyr, who probably, with many others buried there, belonged to the Donatists. (*Athen.* May 27, 1899.)

RENAISSANCE ART

ITALY

BASSANO.—**A Polychrome Relief in Glazed Terra-cotta.**—The church of S. Giovanni contains a polychrome relief in glazed terra-cotta of the fifteenth century. The attention of experts has been drawn to this work, and they affirm that it is not by any member of the Robbia school.

FLORENCE.—**The Dome of the Cathedral.**—While examining for another purpose the *Partiti, Atti e Sentenze*, Vols. 148 and 149 of the *Arte della Lana*, Alfred Doren has discovered the specifications for the construction of the dome of the Florence Cathedral. These he has published in the *Rep. f. K.* 1898, pp. 249-262, and points out that they are copied with slight variation by Vasari in his *Vita di Brunellesco*.

A Fresco by D. Ghirlandaio.—Public interest in Florence having been roused for the celebration in honor of Toscanelli and Amerigo Vespucci, the discovery of the portrait of Vespucci mentioned by Vasari in a fresco by Ghirlandaio in the Vespucci Chapel in the Ognissanti was an event which produced a great sensation. The fresco, discovered on the removal of a mediocre altar-piece, represents a *Misericordia*, which contains the portrait of Vespucci, and a *Pietà*. The fresco is reproduced in the *R. Art Chré.* 1898, p. 312.

Pollaiuoli Frescoes.—Some fragments of frescoes, poorly preserved, have been discovered in the villa of Conte Galletti near the Torre al Gallo. (*L'Arte*, 1898, p. 185.)

Michael Angelo's "Leda."—On Tuesday, June 27, as Michael Angelo's famous "Leda" was being taken down from its place in the Bargello, it fell to the ground, and the marble relief broke into several pieces. It is hoped that the fragments may be so pieced together again as to exhibit only a few visible traces of the fracture. (*Athen.* July 15, 1899.)

GUBBIO.—**Festival in Honor of Maestro Giorgio.**—On the 15th of May, 1898, was held the four-hundredth anniversary of Maestro Giorgio's being made a citizen of Gubbio. There were then exhibited photographs and drawings of many of his works in majolica preserved in the museums of Rome, Florence, Bologna, Turin, Pavia, London, Oxford, Vienna, Berlin, and elsewhere. This collection, formed by Professor Giuseppe Mazzatinti, will constitute the archives for the study of the work of Maestro Giorgio. (*L'Arte*, 1898, p. 211.)

MESSINA.—**A Statue of the Madonna and Child.**—In the bed of the river S. Michele, near the village Ritivo, has been discovered a statue of the Madonna and Child. It is believed that this is the statue made by Antonello Gagini in 1499 for Antonio Larocca, on behalf of the Convent of Jesus. (*R. Art Chré.* 1898, p. 314.)

MILAN.—**Portrait of Andrea Doria by Bronzino.**—The Brera Museum at Milan has recently acquired a portrait of Andrea Doria by

Bronzino. It was obtained from a descendant of the family of Paolo Giovio and appears to be the portrait of Andrea Doria, which Vasari describes as painted by Bronzino for his friend Giovio. (*L'Arte*, 1898, p. 182.)

A New Work by Marco d' Agrate.—Hitherto Marco d' Agrate has been known only by the statue of S. Bartholomew in the Cathedral of Milan (1562). Diego Sant' Ambrogio has recently discovered the original contract for the tomb of Senator Giovanni del Conte in the chapel of S. Hippolytus in S. Lorenzo, Milan, according to which the execution of this tomb was entrusted to the sculptor Marco d' Agrate in 1566. This tomb has been erroneously attributed to Cristoforo Lombardo. (C. v. F. in *Rep. f. K.* 1899, pp. 82–83.)

Probable Destruction of a Renaissance Palace.—The officials of the Intendenza di finanza, whose offices are in the Carmagnola Palace in Milan, are pressing for an enlargement of their quarters in a way which will lead to the ruin of this admirable structure, considered by many authorities to be the work of Bramante. The *Corriere della Sera* of Milan, the *Arte e Storia* of Florence, and *L'Arte* of Rome sound the alarm for its preservation. As the building forms one of the *monumenti nazionali*, it is likely to be spared.

NAPLES.—**A Pollaiuolo Bronze.**—In the collection of renaissance bronzes in the Museo Nazionale at Naples, Professor Venturi has recently discovered a statuette of David, which he attributes to Antonio Pollaiuolo. It is published in *L'Arte*, 1898, p. 189.

SAVONA.—**A Madonnâ and Child by Donatello.**—The Municipal Museum of Savona has received a bas-relief of a Madonna and Child, which comparative studies show to be the work of Donatello. (*R. Art Chrét.* 1898, p. 313.)

VENICE.—**Frescoes discovered in the Frari.**—Behind the tombs of Paolo Savelli, Benedetto Pesaro, and Fra Pacifico, have been recently brought to light frescoes of angels drawing back curtains from the tombs. Essentially the same fresco appeared in connection with each tomb. The neighboring tomb of Jacobo Marcello was also surrounded by frescoes. On each side was represented a pilaster decorated with trophies, coats-of-arms, etc., and above the tomb the wall fresco portrayed a mediaeval castle, in front of which is a knight and horsemen. The castle is probably Gallipoli, in the capture of which Jacobo Marcello lost his life in 1484. (*L'Arte*, 1898, p. 322.)

Recovery of a Triptych by Cima da Conegliano.—The old guide-books record the existence of a triptych by Cima da Conegliano, in the Sala del Magistrato dell' Armor in the Ducal Palace of Venice. The central part, representing St. Mark enthroned between St. Andrew and St. Louis, is now found in the Academy at Vienna, ascribed to Busati, while the wings, representing Justice and Temperance, are in the galleries of Milan and Venice, ascribed to Girolamo da Udine. (*L'Arte*, 1898, p. 323.)

Discovery of the Chapel of Sant' Orsola.—Some years ago a special room was devoted in the Academia at Venice to the paintings by Carpaccio

representing the legend of S. Ursula. The painter Alessandri, whose enthusiasm was of material assistance in the arrangement of this room, has recently discovered the chapel, supposed to have been destroyed, which originally contained these paintings. (*L'Arte*, 1898, p. 210.)

The Eucharistic Exhibit. — In 1897, in connection with the Eucharistic Congress, was held an exhibition of ecclesiastical objects such as reliquaries, crucifixes, and chalices, many of which were of extraordinary beauty. Perhaps the most noteworthy of these was the celebrated crucifix of S. Giovanni Evangelista, the very crucifix which figures in one of Gentile Bellini's large paintings of the Piazza di S. Marco. This and several other objects from this exhibition are published by Emil Jacobson in *L'Arte*, 1898, pp. 165-171.

FRANCE

ROUEN. — **The Museum.** — In the Château de Longueville, near Rouen, statues were erected to Bertran du Guesclin, De la Hire, and Dunois in the fifteenth century. A head discovered at De Longueville in 1872 is now in the Museum of Rouen, where it is designated as the head of Du Guesclin. This museum has recently acquired a head of similar style, found near De Longueville. There is reason to believe that it was the head of one of these three statues. (*Ami d. Mon.* 1898, pp. 178-180.)

BELGIUM

MEYSSE. — **Recently Discovered Frescoes.** — A few miles north of Brussels is the village church of Meyse. The church dates from the fifteenth century and was enlarged in the seventeenth century. A portion of it was burned in 1730. The Belgian government has placed its restoration in charge of the well-known architect, Van Isendijk. Back of the altar in the left transept have been uncovered frescoes of the Annunciation and the Death and Ascension of the Virgin; and in the right transept the Recovery of St. Hubert and the Last Judgment. These frescoes have been restored by Joseph Middeleer. In the style of the others he has added in the left transept an Adoration of the Magi and in the right transept the Charity of St. Martin. (D. JOSEPH in *Rep. f. K.* 1898, pp. 465-466.)

NIEUPOORT. — **Portrait Frescoes.** — A few years ago the transept piers of the church at Nieuport were found to be ornamented with portraits. These have been recently restored and are published in the *R. Art Chrét.* 1899, pp. 86-87. They represent Charles V and his wife, Isabella of Portugal, Philippe le Beau and his wife, Jeanne d'Aragon.

ENGLAND

LONDON. — **National Gallery.** — Two paintings belonging to the celebrated *Madonna delle Rocce* and representing musical angels in niches, have been recently acquired by the National Gallery. As is known from a document published by E. Motta in the *Arch. Stor. Lomb.* in 1893, this painting

was painted by Leonardo da Vinci with the assistance of Giovan Ambrogio de Predis. (*L'Arte*, 1898, p. 210.)

Burlington Club Exhibition of Milanese Paintings.—From April to July, 1898, the Burlington Fine Arts Club exhibited a collection of seventy-six paintings of the Milanese school, from private collections in England. With the exception of Leonardo da Vinci, the principal painters of the school were represented. The exhibition was rendered more useful by the catalogue, carefully prepared by Herbert Cook, who also placed on exhibition a collection of six hundred photographs of Milanese paintings. Full notices of this exhibition are given by A. Venturi in *L'Arte*, 1898, pp. 315-318, and by G. Frizzoni in *Gaz. B. A.* October and November, 1898.

A New Rembrandt.—In *Athen.* January 28, 1899, J. C. Robinson announces the discovery of an early painting by Rembrandt. It represents "Vanitas," the central feature being a skull crowned with laurel with a pen beneath it, and surrounded with piles of books and paper, drawing implements, etc. It is signed Van Ryn. A "Vanitas with a skull" is mentioned in Smith's version of the catalogue of Rembrandt's effects after his insolvency. In coloring and technique this painting resembles early works by Rembrandt. In *Athen.* May 13 and June 3, Malcolm Bell opposes the attribution of the picture to Rembrandt. Arguments in favor of the attribution to him are advanced by J. C. Robinson, *Athen.* May 6, May 20, and June 17.

GERMANY

BERLIN.—**A Christ on the Cross by Jan van Eyck.**—The Berlin Museum has recently acquired a Christ on the Cross between the Virgin and St. John. The painting was sold in England as a Roger van der Weyden. Hugo von Tschudi in the *Jb. Preuss. Kunsta.* 1898, pp. 202-205, gives the reasons which lead him to assign the painting to Jan van Eyck.

AUSTRIA-HUNGARY

PRAGUE.—**Abraham Godyn.**—The Rudolfinum at Prague has recently acquired a noteworthy painting representing Jaël and Sisera by Abraham Godyn of Antwerp. Godyn was called to Prague in 1687. He decorated the castle Troja near Prague, and while there painted a number of pictures. By 1711 he had returned to Antwerp. (Th. v. FRIMMEL in *Rep. f. K.* 1898, pp. 291-292.)

UNITED STATES

BROOKLYN.—**Della Robbia Relief.**—A relief by Giovanni Della Robbia, formerly in the possession of the Antinori family at Florence, has been purchased by Mr. Augustus Healy and presented to the Brooklyn Institute museum. The relief is nearly semicircular, about 10 feet long by 3 feet high. It represents the Resurrection. The only other important Della Robbia relief in the United States is the one presented to the Metropolitan Museum some years ago by Mr. Henry G. Marquand. (*New York Tribune*, quoted in *Public Opinion*, May 4, 1899.)

ARCHAEOLOGICAL DISCUSSIONS

SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN RECENT PERIODICALS

GENERAL AND MISCELLANEOUS

The Future of Museums. — At the celebration of the 140th anniversary of the foundation of the Royal Bavarian Academy at Munich, March 11, 1899, A. Furtwängler delivered the address "Über Kunstsammlungen in alter und neuer Zeit" (Munich, 1899, published by the Academy. For sale by the G. Franz publishing house). The latter part of the address is printed in *Berl. Phil. W.* May 13, 1899, pp. 602-606. In the museum of the future, important works of art are to be kept separate from the unimportant, the latter being of use for purposes of study. The building is to be subordinate to the contents. Ancient works of art should not be crowded together nor used for mere decoration. Local museums should contain the works of art found in their neighborhood, while museums not of local character should contain many reproductions. Museums of modern art should not exist, for a museum is a place for dead art, not for the living art of the present.

Archaeological Notes from Dalmatia and Pannonia. — In the *Vjesnik* of the Archaeological Society at Agram, New Series, III, 1898-99, pp. 150-205, J. Brunšmid publishes (in Croatian) the second number of his notes from Dalmatia and Pannonia (cf. *ibid.* I, pp. 148-183). The present article treats of Dalmatia and Pannonia Superior. Numerous fragments of rude sculpture, several Latin and a few Greek inscriptions of late date, a number of brick-stamps, very few vases, and some small bronze objects, fibulae and the like, are published. The article has 104 illustrations.

The Thracian God Zbelthiourdos. — This god is known only from five inscriptions and a passage in Cicero in *Pisonem* xxxv, 85, where *Iovis Velsuri fanum* (so the manuscripts, vulgo *Iovis Urii*) is mentioned. The worship of this god, whose name is spelled in various ways in Greek and Latin, was widespread in Thrace. In a relief in the Capitoline Museum (v. Duhn, *Antik. Bildw.* III, 3771; *B. Com. Roma*, 1880, p. 12, pl. i, etc.) he appears with the attributes of Zeus, accompanied by the goddess Ἰαμβαδούλη, who is nude and rides a horse.

Trilingual Inscription from Henchir Alaouin.—In *C. R. Acad. Insc.* 1899, pp. 48-54, P. Berger and R. Cagnat publish, with somewhat exhaustive comment, an inscription in Latin, Greek, and Phoenician. It appears to be a dedication by a physician. The Latin reads:

Q. Marci(us) | Protomacus [medicus . . .] | facta L(?). M. Cos. M. |

The Greek:

Κοινῆτος Μαρκί[ος Πρωτο] . . . | μαχος Ἡρακλείδ[ου] ἱατρός . . . |

The Phoenician inscription is translated: "(This altar) Quintus Protomachus (the physician) has given in the year of the suffetes Abdmelqart and Adonba(al)." The date is toward the middle of the first century B.C. In *C. R. Acad. Insc.* 1899, pp. 166-169, Berger writes of the peculiar form of *iod* in this inscription (cf. Clermont-Ganneau, *ibid.* p. 133).

Ancient Oil-presses in Tripoli.—At a meeting of the Society of Antiquaries, January 28, 1899, H. S. Cowper in a paper discussed the theory propounded by J. L. Myres that the Senams of Tripoli were Roman oil-presses. This explanation had reached him too late to discuss it in his recently published book; but he had since had opportunities of collecting evidence, which could be divided into three parts: (1) Statistical; by making calculations as to the crop the district of the Senams would bear, and how many presses of a given size would be required. His conclusion was that the Senams were not too numerous if the area was almost entirely devoted to olive culture. (2) Constructive evidence, which was strongly in favor of the oil-press theory. (3) The evidence of Arab tradition and nomenclature, which at first sight seemed to favor an early religious use, for the natives not only call the upright triliths "idols," but ridicule any industrial origin when questioned. Mr. Cowper, however, although he had himself suggested a pre-Roman religious origin, thought that this could not be maintained. His opinion was that the devastation during the wars of Justinian brought the oil industry to an end, and that this district, being practically depopulated, was then occupied by some pagan stone-worshipping tribe, perhaps from the desert, and that these newcomers, entirely ignorant of the origin of these strange-looking structures, at once used them as objects of worship. The Arabs who swarmed over Barbary from the seventh century onward found this idolatry in actual practice, and hence called them "idols," the name which they still bear. Additional arguments in favor of the identification of the Senams with oil-presses were adduced by Mr. Myres, Mr. Arthur Evans, and Mr. W. Gowland. (*Athen.* February 11, 1899.) An abstract of Mr. Myres' original article, read at the meeting of the Society of Antiquaries, January 19, 1899, is contained in *Athen.* January 28, 1899.

Russian Iconography.—In the *R. Art Chré.* 1898, pp. 294-302, J. Dictiot catalogues ninety-two chromo-lithographs of religious subjects procured in Russia. They are authorized for popular distribution by committees of ecclesiastical censure in Moscow, St. Petersburg, Odessa, and Kiev.

Although dating from 1887-94, they represent religious images, some of which are archaic and Slavic in character; others show the influence of western European art from the fifteenth to the eighteenth century.

EGYPT

The Furniture of Tombs of the Twelfth Dynasty.—In *R. Arch.* XXXIII, 1898, pp. 366-398, George Foucart discusses the contents of tombs of the twelfth dynasty, giving for the most part a summary of the results reached by J. Steindorff, *Grabfunde des Mittleren Reichs in den Königlichen Museen zu Berlin. I, Das Grab des Mentuhotep (Mittheilungen aus den Orientalischen Sammlungen VIII)*, Berlin, 1896. He lays stress upon the evidence that the architecture and costumes represented are the same from the fifth to the twelfth dynasty, and that they were not those of real life even in the fifth dynasty, but belong to an earlier period. The presence of two boats and of two women (representing domains) is explained by the supposition that two forms of belief survive side by side, an earlier form according to which the deceased resides in the tomb, and a later form which sends him on a voyage in the other world.

Stele of the Eighteenth Dynasty.—A stele in the Louvre has reliefs divided into five registers. The first, at the top of the stele, contains, with appropriate inscription, the adoration of Anubis, the rising and setting sun. The second contains the adoration of Anubis and Osiris, the gods of the dead; the third, the repast at the tomb; the fourth, the occupant of the tomb, Nofir-Sahou, with two slaves, engaged in his trade, that of bow-maker. The fifth register contains a hymn to Aton. Representations of bow-makers are found in tombs of all periods in Egypt, but this is the only known representation of bow-makers on a stele. Under the New Empire stelae often received in abbreviated form or résumé the decorations with which the wealthy Egyptians covered the walls of tombs. (A MORET, *R. Arch.* XXXIV, 1899, pp. 231-239; cut.)

Babylonian Influence in Egypt.—In *C. R. Acad. Insc.* 1899, pp. 60-67, L. Heuzey publishes (three pls.) three palettes from Egypt. One of these is broken and its parts are divided between the Louvre and the British Museum. The others were recently found by Quibell at Hieraconpolis. All have curious scenes of hunting and war, and on one is a figure of a king earlier than the fourth dynasty. A curious design occurs on two of these palettes, — two lions with long serpent necks stand opposite each other. In one case their necks are intertwined. The same curious creatures are seen on an early Babylonian seal published for comparison (pl.). This, taken in conjunction with the style of the relief work of the palettes, shows strong oriental influence in Egypt, and makes it probable that the Egyptian civilization was introduced from the east.

The Statue of Pepi.—In an account of this statue in *Berl. Phil. W.* January 7, 1899, p. 27, special importance is attached to the fact that it is

not of bronze, but of sheets of copper nailed together with copper nails. The small figure of Methusophis, son of Pepi, found within the large statue, is a real masterpiece. The technique is the same as that of the large statue. (Cf. *Am. J. Arch.* 1899, p. 245.)

Head of Cleopatra. — In *C. R. Acad. Insc.* 1899, pp. 132-133 (pl.), a colossal head from Alexandria is published with remarks by Maspéro. It is a portrait of Cleopatra, and is all that is left, except inconsiderable fragments, of the two colossi, one male and the other female, found by Mahmoud Pacha el-Falaki some thirty years ago. The two figures were probably erected at the entrance of the temple of Demeter and Persephone, and represented Antony and Cleopatra with the attributes of Osiris and Isis. The relief from Denderah, supposed to be a portrait of Cleopatra, does not represent her. It is an Isis or Hathor, Cleopatra's cartouche being a modern addition. The colossal head from Alexandria is the only real portrait of Cleopatra extant except those on coins.

Women in Ptolemaic Egypt. — The custom of marriage between brothers and sisters in the royal family, far from being a growth of the Ptolemaic period, prevailed among the Pharaohs of the New Empire and was strongly upheld by the Osiric religion, which typified it in the holy marriage of Isis and Osiris. Originally, apparently, a compromise between a primitive religious principle of female inheritance and a later prejudice in favor of male domination, and involving as it did the doctrine that the divinity of the sovereign was in direct proportion to the purity of his descent from the royal stock, it never lost the tendency to magnify the divinity of the female members of the family, especially the eldest daughter. Though the custom was not fully established until the time of Cleopatra II, yet the first Ptolemies necessarily adopted it to gain priestly and popular acceptance for their line. Hence Ptolemy Soter's marriage with Berenice, reputed a daughter of Lagus, and the exclusion of his elder children from the succession. Hence the second Ptolemy's marriage with his eldest full sister Arsinoë, and her early deification with the name of Philadelphus. With the religious view of royalty is connected the right of the Queen-mother to rule, the frequent long delay of the marriage of the crown prince, and the "illegitimacy" of heirs not children of the eldest sister, as in the case of the children of Soter II.

From the same native principle, under Osiric influence, came the singular independence of women of other classes in business and family relations, and their prominence in religious matters. (R. E. WHITE, *J.H.S.* XVIII, 1898, pp. 238-266.)

BABYLONIA

The Antiquity of Babylonian Buildings. — At the meeting of the Academy of Inscriptions, March 17, 1899, L. Heuzey adduced as collateral proof of the antiquity of the early buildings at Shīrpūrla (Tello), bricks fashioned by hand and marked with the impression of the thumb. A little later, the city seal, a lion-headed eagle, was substituted. These bricks, which

go back nearly to the time of the invention of brick, bear inscriptions of kings Our-Nina and Eannadou. Such bricks are found elsewhere in Babylonia below the constructions of Naram-Sin and Sargon the Elder, and thus attest the priority of the kings whose names they bear. (*C. R. Acad. Insc.* 1899, p. 176.)

An Early Inscription. — In *C. R. Acad. Insc.* 1899, pp. 194-195, L. Heuzey gives a reading of an inscription on a fragment of a cup of calcite (so-called oriental or Egyptian alabaster) from Tello, now in Constantinople. It bears the name of Our-Nina. The inscription is rendered: "To the goddess Baou, beneficent lady, Loum-ma-doub-ni, scribe of the supervision of the measures of wheat, for the prolongation of his life, has consecrated."

SYRIA AND PHOENICIA

Coins of Botrys. — Jules Rouvier of Beyrouth shows that an *autonomous* coinage of Botrys in Phoenicia existed under the Roman Empire, and that the *era* of the town was dated from the battle of Actium. (*J. Int. d'Arch. Num.* II, 1899, p. 9.)

The Area of Antioch. — The area of ancient Antioch is very differently given on the plans of Niebuhr, Rey, and Baedeker (481, 642, 1924 hectares), but according to Dr. Richard Kiepert the work of J. Černík, on which the last is based, is not trustworthy. Niebuhr's measurements were made in 1766 by pacing off the ground. A fresh investigation is needed, and should be made before the old city wall is destroyed. (*J. PARTSCH, Arch. Anz.* 1898, p. 223.)

The Limits of Gezer. — In *C. R. Acad. Insc.* 1899, pp. 247-251, is a careful description of the "tell" of Gezer, with three plates, by M. J. Lagrange. The inscriptions found at several points marking the limits of the ancient city are described. Though definite results are not reached, the available material is made accessible.

ASIA MINOR

The Aramaic Monument of Arabissos. — In *C. R. Acad. Insc.* 1898, pp. 808-810, Clermont-Ganneau reads the first line of the inscription . . . "made at the marriage of B I L (?) the great, the king." At the beginning of the second line he deciphers the name *Ahuramazd(a)*. Among the reliefs are scattered Aramaic characters.

The Lycian Alphabet. — In *Jh. Oesterr. Arch.* I. 1899, pp. 52-76, Walter Arkwright discusses the Lycian alphabet, which he finds "is either directly derived from the Pamphylian, or from a common original." The Lycian letters are twenty-nine in number. Their forms and equivalents are carefully given.

The Water-works of Smyrna. — The remains of the ancient high-service water-works of Smyrna have been traced from the source at Kara Bunar, 750 m. above sea-level, to the citadel, which is about 184 m. above the

sea, the lowest intermediate point being at the crossing of the river Meles, about 30 m. from sea-level. A wall of the native limestone, 2 m. thick, which crosses roads and streams by arches, carries a conduit made partly of perforated blocks of trachyte and partly of clay pipe. Mortar was used at the joints, where a raised ring on one block fitted into a socket on the next one. The blocks are thick enough to bear a pressure of 200 m. of water, (G. WEBER, *Jh. Arch. I. XIV*, 1899, pp. 4-25; 2 pl., 35 cuts.)

The Battle of Issus.—In *Jh. Oesterr. Arch. I.* 1899, pp. 105-128, Adolf Bauer discusses the ancient accounts of the battle of Issus and the movements of troops before the battle. Ancient historians paid little attention to topography, and their accounts of battles are therefore often incorrect. The plain where the battle of Issus was fought is about 10 km. wide, not fourteen stadia (about 2.50 km.) as Polybius states, on the authority of Callisthenes. Other topographical details are discussed. A sketch and two maps illustrate the article.

Inscriptions and Topographical Notes from Caria.—In *B.C.H. XXII*, 1898, pp. 361-402, Georges Cousin begins the publication of the itinerary of a journey in Caria in 1889, which yielded some fragments of the philosophical inscription of Oenoanda, already published. (1) From Aidin (Tralles) to Mendéliah, south of the Meander, along the Latmic gulf. The villages passed are given, and the distances in hours and minutes. The itinerary contains fourteen inscriptions, for the most part honorary or mortuary, and generally somewhat mutilated. The presence of ancient ruins is noted, and the geographical and topographical features, but there are no detailed descriptions. (2) The *Χαλκηγορείς*. According to the inscriptions Chalcetor must be identified with Kara-Kouyouk, a few hours beyond Mendéliah. Six inscriptions are given from this neighborhood, including three already published by Myres and Paton (*J.H.S.* 1896, p. 228). All are fragmentary, but one contains, in addition to a Greek inscription, some fragments in Carian characters. (3) Mylasa. From this place seventeen inscriptions are published, including some fragments of the Latin version of the edict of Diocletian. Four of the inscriptions contain references to the *Δαίμονες ἀγαθοί*, and one seems to contain some liturgical regulations, but the greater number are too mutilated to admit of certain restoration. (4) Olymos. Ten inscriptions from this place are published, for the most part fragmentary, and printed without restorations in capitals. Of these inscriptions from Mylasa and Olymos many have been published by Judeich (*Athen. Mitth.* XIV, 1889, pp. 366-397, and XV, 1890, pp. 252-282) or Hula and Szanto (*Sitzb. Wien. Akad.* CXXXII, 1895). In some cases Cousin has been able to add a few lines or correct the readings.

In *B.C.H. XXII*, 1898, pp. 421-439, Cousin comments on the inscription from Olymos published by him on pp. 400 ff. The paper was written in 1889, and the author has merely added references to new inscriptions, as he believes the later literature has not affected his arguments. The inscription contains two legal texts, one occupying eighteen lines, the other three. It lacks a few letters on the right, but a great deal on the left,

where a slab seems to have been lost. The two documents deal with the procedure in the sale of lands, to which other inscriptions of Olymos and Mylasa refer. After a short commentary on the restorations proposed, the proper names in the first document are discussed at length. The second document is a continuation of the first, referring to the same transaction, and probably written in the same year. The *μισθωταί* are clearly the same, and this enables the author to show that the missing stone contained from thirty to thirty-five letters in a line, and that in all about forty letters are lost from the left side of the inscription. It is noticeable that the inscriptions of Olymos and the contracts relating to sales from Mylasa, which belong to the same period, contain the same names. So far as can be determined most of the inscriptions from Olymos are contemporary, and relate to sales; furthermore, the contemporary inscriptions from Mylasa also relate to sales of land in Olymos. This cannot be a chance. Waddington has already suggested that it is due to a union of Olymos with Mylasa, and a consequent reorganization of the smaller community. Cousin shows that this is connected with the growth of Mylasa after the Mithradatic wars, when Olymos, Euromos, and Labranda were absorbed. The demes of Olymos were divided among the tribes of Mylasa, while the *φυλαί* of Olymos became religious organizations and are called *συγγένειαί*. In this explanation there are of course some doubtful points due to the paucity of our information, but it seems to account for the disappearance of these towns from history. Euromos alone, as its coinage continues, seems to have retained a certain degree of autonomy.

Ancient Phrygian Civilization. — In *Athen. Mith.* XXIV, 1899, pp. 1-45, A. Körte publishes the fourth part of his 'Kleinasiatische Studien,' discussing 'Ein althrygischer Tumulus bei Bos-öjök (Lamunia).' This place is about 45 km. northwest of Dorylaeum, and must always have been a station on the main road from Bithynia to the old Phrygian cities. The ancient name, Lamounia, is known from a metrical epitaph discovered in 1895, and now first published. The place must have been of small importance, as only four inscriptions seem to have been found here. Near the modern village is the ancient necropolis, which still furnishes stone slabs for the workmen. One of these late Roman graves is described. Much more important are the remains of the old Phrygian settlement, of about 1500 B.C. This settlement seems to have occupied a rocky hill near the modern village, as is shown by abundant potsherds, and various cuttings in the rock. More information, however, is furnished by a tumulus near the foot of the hill. Such tumuli are frequent in the Phrygian plains. The sepulchral character of this mound was first made clear by the discovery of its stone top in the neighboring Turkish cemetery. Such stones are frequent in Phrygia, and Körte shows that they are phalli, and discusses analogous representations and their symbolism on graves. The removal of this mound by the railroad gave opportunity for a study of the contents, which showed that these tumuli are of great importance for the old Phrygian civilization. The mound was about 11 m. high, and 40 m. in diameter, but had been partly

levelled at the top by earlier workmen. The mound showed four layers of ashes and burnt earth, and a fifth must have covered the bottom. Through the whole mound were charred bones, potsherds, stone implements, and a few objects of metal. Five human skulls were found near the bottom. No trace of a grave chamber has been found. It seems clear that the monument was originally for one person, and that the mound was raised at four separate periods, marked by burnt offerings to the dead. The greater part of the paper is occupied by a detailed description of the objects found, including a list of the animals and plants used in the offerings. The stone objects included club-heads, a chisel, a slingstone, a mould for a dagger, and other implements, similar to those discovered at Troy. Metal was but scantily represented, a knife and some pins of nearly pure copper and a leaden weight were found, and traces of iron are certain; an important confirmation of the existence of iron in the prehistoric layers at Troy. A few manufactures of bone, such as knife-hilts, an arrow-head, and others of uncertain use. Far more numerous and important are the vases. Though few of these can be put together, the fragments show the character of old Phrygian pottery. It is similar to the Trojan ware from the fifth city. Only a few pieces show the use of the potter's wheel. Painted decoration is unknown, but variations in color are secured by burning, the inside and upper part of the outside being black, the lower part of the outside yellow or red. Such vases are usually polished. The vases are ornamented by partial polishing, by engraved patterns, and by decoration in relief. The vases in general, as at Troy, are intended for hanging rather than standing.

The various forms of these vases are described, and Trojan or other analogies pointed out in detail. They include pitchers, drinking-cups, cooking and storage vessels. In clay also are made many other implements, often of uncertain use, and frequently showing surprising identity with objects from Troy. Very rare are the fragments of representations of animals or men. The discoveries in this tumulus show a civilization not merely influenced by the Trojan, as is the case in Cyprus, but identical with it, and distinctly different from the Mycenaean. These tumuli and the remnants of this civilization are found wherever Phrygian dominion reached. That the ancient tradition that the Phrygians and Trojans came to Asia Minor from Thrace was well founded, is shown by the huge tumulus near Salonica, in which the same layers of ashes and earth can be traced, and potsherds of the same general character have been found. In Thrace such tumuli were built even down to Roman times, though in Phrygia they were early exchanged for rock-tombs.

GREECE

ARCHITECTURE

The Origin of Acroteria.—In *Jh. Oesterr. Arch. I.* 1899, pp. 1-51, O. Benndorf attempts to solve the problem of the origin of acroteria. Acroteria are foreign to Egyptian and oriental architecture and peculiar to

Greek architecture, in which they belong to the fronts or gable ends of buildings. In the imitation architecture of Lycian tombs the points of the gables have ornamentation which seems to be derived from the ornamented end of a round log serving as a ridge pole in the wooden Lycian house. The earliest Greek acroteria, *e.g.* that from the Heraeum at Olympia, are circular, or nearly circular, in form, and are explained as developments from the ornamented end of the ridge pole. Examples of such round acroteria are given. Round acroteria at the lower corners of gables, such as those from the Acropolis at Athens, published *Ant. Denk.* I, 50, are explained as derived from the ends of beams laid along the lower part of the primitive wooden roof. The Lycian house is described in detail. With the adoption of tiled roofs the heavy ridge pole became unnecessary, and the central acroterium, now retained by the power of tradition and the popular taste, took the form of a palmetto, a palmetto flanked by figures, or figures alone, the figure of Nike being the most popular. Antefixes along the sides of buildings at the edges of the roofs are derived from boards nailed on the ends of rafters as protection and ornament. The development of the tiled roof from the wooden roof is described. Japanese roofs show resemblances to Greek roofs, but this fact is not the result of early communication between the two countries. It shows, however, that similar modes of construction lead to analogous ornamental forms. The article is illustrated with fifty-four cuts.

The Stadium at Epidaurus.—At the January meeting of the German Archaeological Institute at Athens, Cavvadias spoke of the recently excavated stadium at Epidaurus. It evidently belongs to Hellenic times, as the iron clamps in the masonry of the seat of the agonodicae have the form of a double T, and an inscription has been found reading *Θρασυμήδης ἐποίησε*. The length of the stadium is 181.08 m., which gives a new foot of 0.30 m. The stone seats were placed on a foundation of earth. The stadium had no semi-circular sphendone, but was rectangular. The place of the start and that of the finish were in Greek times marked by a line, not by a pavement. Every hundred feet were columns, so that the length of the course could be decreased in certain cases. The iron pegs which marked the positions of the ten contestants were supplanted by half columns in Roman times. The hermae in the panathenaic stadium at Athens are to be explained as serving the same purpose. (*Berl. Phil. W.* March 11, 1899, p. 316.)

A Royal Dwelling of the Homeric Age.—In the *Revue des Études Anciennes*, I, 1899, pp. 89–140, Louis Rouch discusses the Homeric palace, especially the house of Odysseus. The palace consisted of detached buildings in and behind a court. In its general arrangement it resembled the palaces of Tiryns and Mycenae, but its decoration was less splendid. This was due to the state of war following the Dorian invasion and the migration of the earlier inhabitants of Greece to Asia Minor. The Greek house of the classical period developed from the Homeric house. The details of the house of Odysseus are discussed at length.

The Megaron of the Homeric Palace.—At the meeting of the German Institute in Athens, on March 15, 1899, Dörpfeld discussed the Megaron

of the Homeric palace, with special reference to its architectural reconstruction, comparing the attempt of N. M. Isham with other publications. After consideration of the form of columns, architrave, and other parts of the house, the shape of the roof was discussed at length, and the conclusion reached that at Tiryns it was certainly flat and of earth. The choice for the Homeric palace lay between this and a very steep-pitched roof, for the slight incline of the later Greek temple required good tiles such as were unknown to the Mycenaeans. This form of roof was a Corinthian invention. (*Athen. Mitth.* XXIV, 1899, pp. 95-96.)

Dörpfeld on Mycenaean Architecture.—In the introduction to Manatt's translation and enlargement of Tsountas's *Μυκῆναι καὶ Μυκηνάϊος Πολιτισμός* (The Mycenaean Age, a Study of the Monuments and Culture of Prehomeric Greece, by Ch. Tsountas and J. Irving Manatt. With an introduction by W. Dörpfeld. London, 1897, Macmillan & Co.; Boston, Houghton, Mifflin & Co.), Dörpfeld discusses several points concerning Mycenaean architecture. A German translation of part of his remarks is given by B(elger) in *Berl. Phil. W.* June 3 and 10, 1899.

The Greek Theatre.—*Athen. Mitth.* XXIII (1898), pp. 382-389, contains an article by J. H. Holwerda, Jr., who discusses 'Παρασκήνια, Πάροδοι, Περιάκτοι.' The word *παρασκήνιον* means "side-skenē," just as *παραθύρα* means "side-door." This shows that the *παρασκήνια* were used for the entrance of persons, i.e. the subordinate characters, and this is confirmed by Didymus as preserved by Harpocration, s.v. The *πάροδοι* are the doors in the *παρασκήνια*, which were concealed by a movable decoration, indicating the place from which the actor or chorus came. This decoration was usually on a large *πίναξ*, but was sometimes placed on the triangular *περιάκτοι*, which of course allowed much greater changes. These views are supported by an examination of Pollux, IV, 126, 131, Athenaeus, XIV, 622 b, and Demosthenes in *Mid.* 17 with Ulpian's commentary.

SCULPTURE

Archaic Head from Lycia.—In 'Εφ. 'Αρχ. 1899, pp. 51-56; pl. iii, P. Kastriotis publishes an archaic female head of poros stone in the National Museum at Athens. The head was found in Lycia. It is of life size and has remains of coloring. The face is almost perfectly preserved, only the end of the nose and the upper lip being broken. The mouth wears the smile peculiar to archaic art. The head is covered with the skin of a lion's head, and is therefore interpreted as Omphale. Other representations of Omphale are mentioned, and a lead tablet from Tarentum, now in the Numismatical Museum in Athens, is published. Here Omphale appears wearing a lion's skin. The head from Lycia, which once belonged to a statue, is the earliest known representation of Omphale.

The So-called Heracles of Onatas.—In *Jh. Oesterr. Arch.* I. 1899, pp. 77-80 (2 cuts), Arthur Mahler shows that the bronze in the Bibliothèque Nationale which Friederichs (*Berlins antike Bildwerke*, II, 442) con-

nected with the Heracles of Onatas must rather represent Heracles in combat with Achelous. The object in Heracles's left hand is the horn of the river god, who may have been represented as a man with horns or as a composite monster with fish body and tail, human breast, shoulders, arms, and head, with one horn projecting from the forehead. Such an Achelous appears in a vase painting by Phanphaios in the British Museum. The bronze appears to be a work of Attic art of the beginning of the fifth century B.C.

Sculptures from Ceos.—In *Ἐφ. Ἀρχ.* 1898, pp. 231-242, L. Savignoni publishes (pl. xiv.) and discusses three works of sculpture from Ceos. The first is a great couchant lion near Ioulis. It was originally carved from the living rock, but has been separated from it by the rains. Even in its present bad condition it shows traces of Egyptian influence in its style. The Ionians, first of the Greeks, employed the lion freely in works of art, and the Ceans were Ionians. This lion may have been dedicated to Aristaeus. A second work of sculpture is a votive relief representing a man and a boy before four divinities of whom one is male, the others female. Probably Aristaeus (with the type of Asclepius) and the nymphs are intended. The relief resembles Attic work of the fifth century B.C. The third work is a gravestone with the inscription *Χαρίτιον Σωτηρίωνος καὶ Τρυφερῶν θυγάτηρ ἡρώς*. Under an architrave supported by two Ionic columns stands a draped female figure. In her right hand is a torch; a second torch in her left is held down. A small female slave holds a reversed torch in one hand, a pyxis in the other. The deceased, thus represented with the attributes of Demeter and Cora, was probably a priestess. The work belongs to the second or first century B.C.

The Athena Parthenos.—In *Time and the Hour*, Boston, May 6, 1899, F. P. Stearns claims that the Farnese Athena in Naples is the best extant imitation of the Athena Parthenos. Incidentally doubts are expressed concerning the genuineness of the Strangford shield.

An Athena of the School of Alcamenes.—At a meeting of the Hellenic Society, February 23, 1899, Ernest A. Gardner read a paper on a head of Athena of the school of Alcamenes, which was formerly in the Disney collection, and had recently come into the possession of Mr. Philip Nelson, by whose kind permission it was published. The head, from its style, evidently belongs to the Attic school of the closing years of the fifth century, and shows a very remarkable expression of kindly reverie. All indications point to Alcamenes or his immediate surroundings. The head evidently is identical in type with the Athena from Crete in the Louvre, who holds a snake in a box—evidently Erichthonius—on her left arm and aegis. This Athena had already been associated with Alcamenes by Dr. Reich upon external evidence. Other heads—notably the Glienicke head of Athena—are evidently variations on the same type, though they belong to a different set of statues. A statue in Berlin resembles the Cretan Athena, but has a child instead of the snake, and in position approximates to the “Eirene and Plutus” of Cephisodotus; and a similar motive and expression recur in the “Hermes” of Praxiteles. Casts were exhibited both of the Athena and of

the athlete in Dr. Nelson's possession, published in *J.H.S.* XVIII, pl. xi. The cast showed that this last head is more Polyclitan in style than one would suppose, judging only from the photograph. Mr. G. F. Hill, while suggesting that the Athena seen by Pausanias was of the type (known from coins and marble copies) in which her left hand rests on her hip, pointed out that although the cults of Hephaestus and Athena Hephaestia were combined at Athens, she perhaps took her name rather from Hephaestia in Lemnos, where both deities were worshipped, and that the name Lemnian attached to an Athena by Phidias was to be similarly explained. (*Athen.* March 4, 1899.)

Gardner's paper is published in full, *J.H.S.* XIX, 1899, pp. 1-12; pl. Casts of the Athena head, as well as of the athlete head, *J.H.S.* XVIII, pl. xi, can be obtained by application to Dr. Nelson at 2, Aigburth Vale, Liverpool.

Head of a Child at Carthagenæ.—In the *Revue des Études Anciennes*, I, 1899, pp. 59-62, pl. i, P. Paris publishes and discusses a head which Engel, in his catalogue (*Nouvelles et Correspondance* in the *R. Arch.* XXIX, 1896, p. 209) calls the head of a youth and thinks may be a bit of high relief broken off from a sarcophagus. The head is really from a statue. It represents a child with a crown of laurel. The expression is one of *bouderie*, almost of sadness. The work is excellent, and appears to be original Greek work of the third century B.C. It shows more naturalism than the work of the fourth century, but better taste than that of the second. The marble is coarse grained, probably Greek.

A New Portrait of Alexander.—The statue of Parian marble, of more than life size, from Magnesia *ad Sipylum*, which Th. Reinach has called an Apollo, is rather a portrait statue of Alexander the Great, and the object of which a fragment remains in the left hand is not a cithara, but a sword. The profile of the face especially is of the type recognized as Alexander's. The position of the sword, with blade passing up behind the arm, is not uncommon in Roman imperial statues. The right arm, which is missing, was probably raised and resting on a lance. A resemblance in style to the Mausolus suggests a connection with some one of the artists of the Mausoleum, possibly Leochares. (T. WIEGAND, *Jb. Arch. I.* XIV, 1899, pp. 1-4; pl.; 4 cuts.)

Craterus and the Proprietor of the Alexander Sarcophagus of Sidon.—In *Hermes*, 1899, pp. 231-250, H. Willrich finds in the Macedonian most prominently represented upon the Alexander sarcophagus the general Craterus. The combat with the lion probably took place before the siege of Tyre. The proprietor of the tomb, who is represented in Persian costume, is probably Kophen, son of Artabazus. The man whose murder is represented appears to be Perdicas. The battle in which Alexander appears is probably the battle of Issus; the other battles are ascribed to the war between Antigonus and Demetrius Poliorcetes. The investigation starts with the inscription from Delphi (*B.C.H.* 1897, pp. 508 ff.; cf. *Am. J. Arch.* 1899, p. 68), which records the fact that Craterus rescued Alexander from a

lion. The historical facts pointing to the identification of the proprietor of the Alexander sarcophagus with Kopen are carefully set forth and the theories of previous writers refuted.

Sculptures from Antioch.—Little sculpture of value has been found at Antioch. A small bronze group on a high basis, a work of the Seleucid epoch, now at Constantinople, represents Hermes as gymnastic trainer, with wings and lotus-leaf in his hair, standing over an antagonist whom he has brought to his knees in wrestling. A marble statue of an orator, with the upper part of the head missing, is careful work of the late imperial time. It has the left foot advanced, contrary to early usage. Two large sarcophagi are decorated with garlands, heads, etc., in Greek style, but the figure of a victorious athlete, on one, is Roman. Of the few heads, grave-reliefs, and fragmentary inscriptions at Antioch, some were brought from Seleucia or elsewhere. (R. FÖRSTER, *Jb. Arch. I.* XIII, 1898, pp. 177-191, 1 pl.; 8 cuts.)

Athena Hygieia.—A small bronze figure of Athena, in the British Museum, of Greco-Roman workmanship, represents the goddess playing with a snake which lies on her right shoulder and breast. It is probably Athena Hygieia, a subject rare in art. The earliest known type of Hygieia is very similar, and the resemblance may be due to the fact that the two statues, Hygieia and Athena Hygieia, seen by Pausanias at Mycallessus, were both by Pyrrhus. (Cf. Pliny, *N. H.* 34, 80.) There is some evidence that the cult of Athena Hygieia began earlier than the fourth century. (H. B. WALTERS, *J.H.S.* XIX, 1899, pp. 165-168; pl.)

Lechat's "Bulletin Archéologique."—In *R. Ét. Gr.* XI, 1899, pp. 176-236, is Henri Lechat's discussion of recent archaeological publications and articles. Of 60 pages, 40 are devoted to Greek sculpture, as are 18 of the 26 cuts. Lechat is inclined to ascribe the charioteer from Delphi to a Doric school. He does not believe that the torso at the École des Beaux-Arts came from the eastern pediment of the Parthenon. The bust from Elche he considers Greek in spirit, and Spanish only in accessories. Besides discussing many recent articles on Greek sculpture, Lechat devotes some space to Mycenaean art, Greek terra-cottas, painting, vases, and goldsmith work.

Scenes of the Domestic Life of Women.—In *Εφ. Ἀρχ.* 1898, pp. 211-220, pl. xiii, K. Kourouniotes publishes four rudely made terra cottas. Two of these are said to have been found in graves at Thebes; the other two came from Tanagra. The two from Thebes represent women putting loaves of bread into small ovens. One of the others represents a seated woman with some jars or receptacles before her. Some not very well modelled bits of clay seem to represent a fire of sticks, and the whole scene is then one of cooking. The fourth terra-cotta represents a standing woman feeding a bird. These figures were all originally colored, and traces of colors still remain. The date assigned is the early part of the fifth century B.C.

Terra-Cotta Figures from Eretria.—In *Εφ. Ἀρχ.* 1899, pp. 25-44 (pl. ii; 13 figs.), Miss C. A. Hutton describes and discusses a collection of terra-cottas in the Museum at Athens, which are known to have been found in

Eretria. She divides them into three groups, those of archaic style, those of developed style, and those of later style. The first two groups contain excellent specimens of the coroplastic art, but comparison of these figures with those found at other places makes it evident that they are not of local Eretrian manufacture, but are importations from Athens and Boeotia. The most interesting of these are perhaps a semi-nude seated woman with a mirror on her lap and a group of an old woman holding a baby. The latter is, like many of the figures of the second group, very realistic. The figures of the third group are of rather heavy and clumsy forms, with bright colors. Though the workmanship is not fine, the invention and composition show much talent. The school to which these figures belong, sharing the heaviness which characterizes the school of Cyrene and even of Myrina, is doubtless a local Eretrian school.

Animals as Pedestals.—In *B.C.H.* XXII, 1898, p. 416, A. de Ridder publishes a supplement to his article on divinities on bases supported by animals in *B.C.H.* XXII, 1898, pp. 200 ff. (cf. *Am. J. Arch.* 1899, p. 289), containing cuts of two terra-cottas in Athens, mentioned *l.c.* pp. 213-215. One represents Apollo drawn by swans, the other Cybele drawn by wolves.

VASES AND PAINTING

Silhouettes in Greek Painting.—In *R. Ét. Gr.* 1898, pp. 355-388, E. Pottier discusses the use of silhouettes drawn from shadows in Greek painting. He finds numerous distortions in black-figured vase paintings which are to be explained by the fact that the painter drew the outlines of his figures with the aid of shadows thrown upon a flat surface and then added the details, in incised or white lines, without referring to the living model. In this way right arms end in left hands and left feet grow upon right legs. Similar mistakes occur in Egyptian paintings, no doubt for the same reason. This part of the article is illustrated by sixteen cuts. The use of shadow silhouettes is not found in Mycenaean art. The Dipylon vases show perhaps the use of shadows cast upon the ground, but no systematic use of shadows. Nor do "proto-Corinthian" and "proto-Attic" vases show any use of shadows. But with the second half of the seventh century,—the time when Egypt was opened to the Greeks,—the systematic use of shadows is introduced. This was not confined to vase painting, but was also employed in fresco and other great painting. A discussion of Pliny, *N.H.* XXXV, 15-16, and Athenagoras, *Apol. Christ.* p. 18-19, ed. Schwartz (= Overbeck, *Schriftquellen*, No. 381) supports this view. The monumental painting of the seventh and sixth centuries was not black figures on a light ground. The colors used were much like those used in Egypt, and were applied flat. Toward the end of the sixth century, with Cimon of Cleonae, foreshortenings, three-quarter views, etc., were introduced. At the same time Antenor and others made similar inventions in sculpture. After this a systematic use of shadow-silhouettes was no longer possible except as an occasional makeshift.

Boehlau's 'Aus Ionischen und Italischen Necropolen.' — The opening of the early cemeteries of Samos has thrown much light on early ceramic problems. The "Fikellura" ware of Rhodes is seen to be Samian, and "old Rhodian," Milesian, — both offshoots of Mycenaean, free from "geometric" influence, but destined to react later on geometric wares, producing the old Attic and similar varieties. Boehlau finds in the black polychrome incised ware of Aeolis the origin of the black-figured Attic, but this is doubtful. (B. GRAEF, November meeting Berl. Arch. Gesellsch. *Arch. Anz.* 1898, pp. 224-226.)

Geometric Vases from Greece. — In the *Jb. Arch. I.* XIV, 1899, pp. 26-43, S. Wide gives numerous illustrations of the geometric ware of Thera, Melos, and Crete, with descriptions, summary of the peculiarities of each style, and notes on Mycenaean influence. The last was strongest in Crete, where the true geometric attained no high development. Geometric ware from other Greek regions will be given in a later paper.

Early Greek Vases. — In *B.C.H.* XXII, 1898, pp. 273-302 (pl. vii; 10 figs.), Louis Couve continues his 'Notes Céramographiques.' (1) A vase in the National Museum at Athens, which belongs to the group discussed by Wide in *Jb. Arch. I.* 1897, pp. 195 ff. It shows the characteristics of the oldest Boeotian geometric style, especially the union of two techniques, the drawing of figures in outline and filling in the body with parallel or crossed lines, and the painting the body in black while leaving the head in outline. This vase, an amphora on a high foot, differs from those described by Wide in not having a neck, and thus seems in form intermediate between the Dipylon vases and the Boeotian amphorae. As the style of decoration on these vases becomes more distinctive the neck grows longer and the body more slender. (2) This form is abandoned during the classical period of vase painting, but reappears among the advanced red-figured vases, in the large Attic amphorae, which are always decorated with marriage scenes, or scenes from the gynaeceum. Even these show a slight variation in form from the archaic type. To this ancient type belong the amphorae of Melos, and the Museum at Athens contains three vases from Eretria which are clearly only a slight variation. The decoration on these vases shows the union of elements derived from Corinthian, Rhodian, and Melian vases, which characterizes the provincial art of the seventh and sixth centuries, particularly in Boeotia. (3) An amphora at Athens, decorated with a siren on each side, belonging to the same group as the Aegina crater, and the Nessus amphora; another example of this group is an amphora in the British Museum. The latter has exactly the same form as the Attic vase with the sirens, and shows the transition between the Attic-Corinthian type and the classical *pelike*. (4) A pyxis from Corinth in the Museum at Athens, decorated on one side with a human head in profile. The face is the color of the clay, the beard and hair are black. The form is peculiar to the Corinthian workshops, and seems to have been imitated only in Syracuse. (5) A deep cup, without handles or foot, found at Thebes, and now in the Museum at Athens. It shows in black figures on a yellow ground a Dionysiac scene. Dumont has

placed this among the old Corinthian vases, but neither form nor decoration shows Corinthian influence. Everything points to a Boeotian origin, and many details testify to the Ionian influence in Boeotia during the archaic period. (6) A clay tripod from Boeotia, recently acquired by the Louvre. The general character of the decorations is Corinthian, but some details show Ionian influence. The form, very similar to the tripod from Tanagra and a small vase at Athens, is another proof of the influence of metal forms on Boeotian potters. (7) This same influence is seen in two little vases in the Museum at Athens. Both are tripods; one shows the influence of the metal model, especially in the folding in of the lip; the other in the imitation of the metal rings, which are here moulded on the body of the vase as in a Corinthian-Rhodian example, published by Pottier, *Mon. Piot*, I, p. 41.

Boeotian Amphorae with Reliefs.—In *B.C.H.* XXII, 1898, pp. 439-471, A. de Ridder begins the publication of the Boeotian amphorae with decoration in relief, of which four complete examples are known and some fragments. This article discusses in great detail three of the amphorae, with four plates and ten cuts in the text. A. The amphorae in Athens, already published by Wolters in *Αφ. Έρχ.* 1892, pp. 213-241, pls. 8-9. With the figures on either side of the *δίστρανα θηρών*, Wolters compared the *dii nixi*, and interpreted the goddess as Artemis Iliithyia. De Ridder believes that this is impossible, in view of the upright position of the goddess, and prefers to regard the figures as mere supporters and servants. With this vase are joined two fragments (A') in Eretria, showing purely geometric decoration. B. A large amphora from Thebes now in the Louvre. The two zones round the body show the same animals as the Athenian vase. On the neck is Perseus slaying the Gorgon. Medusa has human form joined to the body of a horse; apart from the indication of the teeth there seems no attempt to represent her as a monster. This subject is somewhat rare, but was familiar to the artists of Asia Minor, and is found on a Cyprian cylinder and a Rhodian vase, as well as on the shield of Heracles. De Ridder discusses these and other early representations, and finds the closest resemblance to the Boeotian amphora in a vase of Amasis. The form of Medusa seems unique. The birth of Pegasus was early connected with the death of the Gorgon, and the difficulty of uniting these two events was variously solved. At Selinus Medusa holds a small horse in her arms; the Boeotian artist united the human form to the body of a horse. Similar representations are found, as on two scarabaei published by Micali (figs. 5, 6). These monsters are not due to Etruscan influence but belong to Mycenaean art, and in no country did this tradition survive as long as in Boeotia. A fragment (B'), also in the Louvre, comes from another vase with the same scene. Some slight differences in details show that these reliefs were not mechanical reproductions. C. A large amphora from Thebes now in a private collection in England. On the shoulder of the vase is a procession of mounted archers, naked, but wearing a sort of peaked cap. The design is not oriental, as is shown by several details, and especially by the nudity of the men, which is purely Greek. Phocis was celebrated for its archers,

Boeotia for its cavalry, and nothing prevents interpreting this scene as a sacred procession in honor of a Boeotian divinity, probably Poseidon. The neck is occupied by a procession; at the head a woman holding a sceptre, followed by four others carrying a long chest on their heads. They are dressed in long robes richly decorated with stamped ornaments. This also represents a religious ceremony, probably in honor of the Theban Demeter. The caps of the riders and the dresses of the women are to be considered as decorated with metal rosettes, such as have been found at Mycenae and in Boeotian tombs.

The Rape of Helen.—The proto-Corinthian lecythus interpreted by Couve, *R. Arch.* XXXII, 1898, p. 213, as the goddess Eris between two pairs of combatants, is republished and reinterpreted in *R. Arch.* XXXIII, 1898, pp. 399-404, by Chr. Blinkenberg, who sees in the central female figure Helen, in the armed men on foot Theseus and Pirithous, and in the unarmed horsemen the Dioscuri.

A Corinthian Cylix at Jena.—A Corinthian cylix once belonging to Goethe is of the small class described by Furtwängler, *Sammlung Sonzée*, p. 77. In size, in the use of black and red paint, and in the arrangement of the bands of decoration, it is like others, but of superior workmanship. Besides a somewhat freely grouped animal-frieze and a set of wounded combatants, it has the Hydra attacked by Heracles and Iolaus. The similarity of this and the two other instances of the scene on Corinthian vases shows the strong influence of tradition. (E. PERNICE, *Jb. Arch. I.* XIII, 1898, pp. 200-202; pl.)

Notes on Amasis and Ionic Black-figured Pottery.—Besides the seven signed vases of Amasis, two very fine unsigned amphorae, at Berlin and at Würzburg, are unmistakably his work. Others with certain of his peculiarities are perhaps from his shop, but not from his hand. Among these is an archaic psycter, or spout-amphora, a type doubtless introduced and modified by him from the Chalcidian psycter. He was an artist of great originality, probably a foreigner and perhaps from Samos, who settled in Athens under Pisistratus and who constantly tried to vary the Attic black-figured style with foreign types and elements of design. The Ionic double row of rays is one of his marks. He stands at the end of a development including the Samian "Fikellura" ware, a group of *deinoi* as yet found only in Italy, the Clazomenae sarcophagi, and a small group of amphorae of which the finest is in the Marquis of Northampton's collection. Another Attic outgrowth of this Ionic art is the class of vases known as "affected Tyrhenian" ware, one in which accuracy and delicacy of execution were developed at the expense of design. (G. KARO, *J.H.S.* XIX, 1899, pp. 133-161; 2 pls.; 4 cuts.)

Early Incense-vessels in Greece.—The *cothon*, which Pernice has discovered to be an incense-burner, must have been the ordinary vessel for this use in the sixth and fifth centuries. Hitherto no censers have been known earlier than the elaborate ones of metal for religious purposes, represented in severe red-figured painting. A later form, not of tripod design, occurs in

scenes of women's life and once in a grave-scene. It has been interpreted as an ointment-box. (v. FRITZE, *Berl. Arch. Gesellsch. March, 1899. Arch. Anz.* 1899, p. 16.)

Some Early Funeral Lecythi.—A white glaze-outline lecythus from Eretria (Athens, No. 1935) is the largest and finest of a small class contemporary with the "Hygiainon" lecythi, about 450 B.C., but aiming rather to express the sentiment of the scene and the actual appearance of persons and monuments, than to attain perfection of execution. A curious naïveté is shown in the egg-shaped tumulus, a compromise between plan and elevation, and in placing the sockets for vases on the face instead of the top of the steps. These lecythi, giving various scenes in the family ceremonial of respect for the dead, which resembled a sacrificial procession, not infrequently recall figures of the Parthenon frieze. (R. C. BOSANQUET, *J.H.S.* XIX, 1899, pp. 169-184; 2 pls.; 8 cuts.)

Attic Lecythus from Cyprus.—In *B.C.H.* XXII, 1898, pp. 417-420, Paul Perdrizet publishes (3 cuts) an Attic lecythus from Cyprus. The vase belongs to the so-called Locrian type; those lecythi with a lustrous yellow ground, which preceded the white lecythi, and are found much more widely diffused, being especially frequent in the Italian Locris. This vase represents a bearded man leaning on a knotted staff, with his right hand stretched out toward a cock. Above the cock is a large lyre. The vase must belong to the early part of the fifth century, a time when the relations between Athens and Cyprus were disturbed, and consequently very few Attic vases were imported. The black- and early red-figured vases are almost unknown in Cyprus. This vase closely resembles a lecythus from Ruvo in the Naples Museum, which differs chiefly in the position of the right hand of the man, which rests upon his hip, and in the fact that the cock is moving away from the figure. There can be no doubt that the vases are from the same workshop, if not by the same potter, and the fact that one was found in Cyprus and the other in Italy shows the extent of the Attic trade in the early fifth century.

Two Lecythi from Tanagra.—Under the title 'Due Lekythoi di Tanagra,' Luigi Savignoni publishes in *Athen. Mitth.* XXIII, 1898, pp. 404-408 (pl. v), two vases which were seen and drawn by Winter in 1886, and one of which was also seen by Savignoni in 1893. Their present whereabouts is not given. One lecythus contains the representation of a Persian archer, who in his flight seems to turn to his pursuer and beg for mercy. The figure obviously is taken from some larger scene, and Savignoni is disposed to connect it closely with the paintings in the Poecile. The second lecythus bears an almost illegible *καλός* inscription, and the somewhat common scene of a Nike with a basket flying toward an altar. As both vases are said to have been found in the same grave at Tanagra, the question is natural whether this is a mere chance, or whether the two designs form an allusion to the fate of the opposite parties in the great struggle, such as is found in the temple of Athena Nike on the Acropolis.

Illustrations to Bacchylides.—Among the subjects of vase paintings that illustrate or are interpreted by the poems of Bacchylides are The

voluntary sacrifice of Croesus (III); the death of Meleager (V); the healing of the daughters of Proetus, without Melampus (XI); the last sacrifice of Heracles on Mt. Ceneaeum (XVI); Theseus and the ring (XVII). The last occurs on four red-figured vases, including a cup by Euphronius, but none shows the ring. The invulnerability of the Nemean lion (XIII) seems to have been suggested to the poets by the vase-painters' fondness for a strangling contest. Instances of the death of Archemorus (IX) throw no light on the doubtful text. (A. H. SMITH, *J.H.S.* XVIII, 1898, pp. 267-280; 1 pl.; 10 cuts.)

Greek Popular Illustrated Books.—There is artistic evidence of illustrated editions of Homer, Euripides, and Menander as early as the third century B.C., and scientific works must always have had illustrations. Epitomized texts of the cyclic poets and prose versions of some later tales that were never put in epic form were in general use by the third century, and to such texts belong the *tabulae Iliacae* of Theodosius of the time of Augustus, and similar monuments. The flourishing book-trade of this time must have made illustrated books comparatively cheap. (U. VON WILAMOWITZ-MOELLENDORFF, *Winckelmannsfest Berl. Arch. Gesellsch., Arch. Anz.* 1898, pp. 228-230.)

Mosaic at Lycosura.—The mosaic in the temple at Lycosura, described in *Πρακτικά*, 1896, pp. 109 ff., and published *ibid.* pls. i and ii (cf. Frazer, *Pausanias's Description of Greece*, IV, p. 368), is carefully described and published in the colors of the original by B. Leonardos, *Ἐφ. Ἀρχ.* 1899, pp. 44-48; pl. iii. The design, in red and white stones, exhibits two lions facing each other, surrounded by five borders of conventional patterns and plated twigs.

INSCRIPTIONS

Lexicography of Greek Inscriptions.—In the *University of Chicago Studies in Classical Philology*, II, 1898, Helen M. Searles publishes 'A Lexicographical Study of the Greek Inscriptions' (114 pp.). The new and rare words occurring in Greek inscriptions are given with references. The Attic material is less fully treated than that of the other dialects, and few words have been taken from inscriptions of the Christian era.

Early Attic Inscriptions.—In an article on 'Altattische Schriftdenkmäler' in *Athen. Mitth.* XXIII, 1898, pp. 466-492, Adolf Wilhelm discusses first the Salaminian decree, *C.I.A.* IV, 1, pp. 57 and 164, 1a, to which he adds the small fragment already identified by H. G. Lolling. The inscription is written on a tapering pillar, the lines running from top to bottom, as is not uncommon on the bases of archaic votive offerings. The six fragments are from the upper part of this column, and a restoration seems impossible, as there is no certain clew to the length of the lines. In line 2, οἰκὲν ἐὰ Σαλαμῖνι is to be interpreted as οἰκὲν ἐὰν Σαλαμῖνι (as Locative) or Σαλαμῖν[ος]. Cf. Thuc. III, 18, etc. In the last line the punctuation before ἐπὶ τῆς β[ολῆς] indicates that these words are the beginning of a sentence which must have contained a dating of the decree, probably by the secretary of the senate.

These notes are followed by a careful discussion of the date of the inscription, with detailed examination of the views of Köhler, Beloch, and Keil, and full description of the palaeographical peculiarities. The conclusion reached, though with great caution, is that the decree belongs in the last decades of the sixth century, and possibly even in the time of Cleisthenes. The second part of the paper is devoted to an examination of the Hecatompedon inscription, which Lolling considered somewhat older than the inscription on the altar of Pisistratus the Younger. Kirchhoff dated it in 485-484 B.C., and this is confirmed by its very close resemblance to the first inscription in *C.I.A.* I, 133, relating to the battle of Marathon. The second inscription on this stone is in a different hand, and added later. Two plates give photographs of the Hecatompedon inscription and *C.I.A.* I, 133, and of the Salamis decree and the dedication of Pisistratus.

A Treaty of Alliance of the Year 362 B.C.—In *R. Arch.* XXXIII, 1898, pp. 313-327, Paul Foucart discusses the inscription *C.I.A.* II, 57 b, p. 403, recording an alliance of the Athenians, Arcadians, Achaeans, Eleans, and Phliasians. He maintains that the alliance was made after the battle of Mantinea, not before, and that the battle probably took place the 12th of Skiophorion, in the archonship of Chariclides, i.e. July 3 or 5, 362 B.C. The authorities for this date and several others are discussed.

Athenian Decree in Honor of Aristotle.—In *Athen. Mitth.* XXIII, 1898, pp. 369-381, Engelbert Drerup discusses, under the title 'Ein athenisches Proxeniekret für Aristoteles,' a passage in the Arabic life of the philosopher by Ibn Abi Usaibi'a, which is in large measure based on the work of Ptolemy Chennos. This passage tells of the erection by the Athenians of a stone column containing a decree in honor of Aristotle, for his services in their behalf with King Philip. This column was later overthrown by an Athenian Himeræus, who was thereupon put to death. Later a certain Stephanus and many others erected another column, on which they placed the original vote and an account of the deed of Himeræus and his punishment.

Drerup shows that the Greek original contained an account of an Athenian decree, the terminology of which has often been misunderstood by the Arabian, who seems to have used a Syrian translation of Ptolemy. This decree was passed originally in return for favors to Athenian ambassadors before 338 B.C., while Aristotle was still at Pella, and probably conferred on him the Proxenia. This decree was annulled by Himeræus, brother of Demetrius of Phalerum, one of the bitterest enemies of Macedon, who was prominent in the Lamian war and at its close was put to death by Antipater. Probably this reversal of the decree was coincident with Aristotle's withdrawal from Athens in order to escape the charge of ἀσέβεια. The restoration of the decree naturally followed that of the Macedonian control of Athens. The "others" mentioned with Stephanus are probably συμπρόεδροι.

The Athenian Archons of the Third and Second Centuries before Christ.—No. 10 of the *Cornell Studies in Classical Philology* is a careful treatment of epigraphical material by William Scott Ferguson. Other

material is used whenever possible. By applying to all the available material the rule of the official order of the secretaries' tribes, Ferguson has been able to give a much more nearly complete list of archons from 307-306 to 96-95 B.C. than has ever been obtained before. In this his previous work, *The Athenian Secretaries*, No. 7 of the *Cornell Studies* (1898), is of constant service.

The Five Post-Cleisthenean Tribes. — No. 8 of the *Cornell Studies in Classical Philology* is an application of epigraphical material to history by Fred Orlando Bates. In seventy-one pages he gives the history and chronology of the tribes Antigonis and Demetrias (created 308-307 B.C.), Ptolemais (229 B.C.), Attalis (200 B.C.), and Hadrianis (125 A.D.), with lists of demes composing them and discussion of the changes caused by their creation, followed by a bibliography.

New Attic Boundary Stones. — In *Sitzb. Berl. Akad.* 1898, pp. 776-784, Erich Ziebarth publishes twenty-nine new Attic boundary stones (cf. *Sitzb. Berl. Akad.* 1897, pp. 664 ff.). Some bear simply the word *ὄρος*, while others add some designation of the plot of ground, the boundary of which is marked. In two late cases the dimensions of the plot are given.

Attic Inscriptions of Roman Times. — In *Ἐφ. Ἀρχ.* 1898, pp. 271-272, B. Leonardos publishes three late inscriptions in Athens. No. 1 is the inscription part of which is published *C.I.A.* II, 2857. The whole reads Ἀπολλόδωρος | Θράσωρος | Β]υσζάντιος. No. 2 reads Αἰσχρα | Ζμυρναία | χρηστή. No. 3 reads Ζμύρνα | Ἡρακλείτον | Ἀντιοχέως | γυνή. The [Ζμύ]ρνα [Ἡρακλεί]τον [Ἀντιόχ]ισσα of *C.I.A.* III, 3777, may be the daughter of the woman here mentioned.

Accounts of Ναοποιοί at Delphi. — In *B.C.H.* XXII, 1898, pp. 303-328, pl. xxiv, Émile Bourguet continues his publication of the inscriptions from Delphi with 'Les Comptes des Naopes sous les archontes Damoxénos, Archon, Cléon.' These accounts are in two columns on three fragments of limestone, and other fragments contain portions of the lists of ναοποιοί; these, however, are withheld until the complete publication of the accounts. The left-hand column contains a statement of the receipts, probably at the spring Pylaea of Damoxenos, and then the account of expenses at the autumn (346 B.C.) and spring (345 B.C.) Pylaea of the same archon. The receipts are partly from a special fund, the exact origin of which is obscure, and partly from a sum deposited in the hands of the council at Delphi. The εἰσιτάματα of the ναοποιοί, apart from the special funds, agree in total with the ἀναλώματα of the Council. But the ἀναλώματα of the ναοποιοί show no agreement with the ἀναλώματα in the accounts of the Council. Just how this difference in detail arises cannot be explained in the present fragmentary state of our knowledge, nor is it even certain how often the two accounts were compared and verified, though it seems possible that they were audited after each Pythian festival. The right-hand column contains the close of the expenses at the autumn Pylaea (345 B.C.) and all the expenses at the spring Pylaea (344 B.C.) of Archon, and at the autumn Pylaea (344 B.C.) of Cleon. A fragment (*B.C.H.* XX, p. 694, No. 2) contains

the total expenses of the spring Pylaea of Cleon. The slab which intervened between our inscription and this fragment has been lost, unless some fragments without indication of date belong here.

Phaÿllus of Croton. — In *R. Ét. Gr.* 1899, pp. 9-19, Am. Hauvette discusses four fragments of an inscribed base found at Delphi (Homolle, *B.C.H.* XXI, 1897, p. 274), and a base found in Athens in 1889 (*C.I.A.* IV, 373, p. 203, Hoffmann, *Sylloge Epigrammatum Graecorum*, No. 364). The inscription at Delphi was a mere dedication, and is read:

Κροτω[ν]ῶται [Φαῦ]λλον [ἀνέθηκ]αν;

that at Athens is restored to read:

Πᾶσι Φαῦλ[ος ἰδεῖν ὅδε ν]ικῶν τρις[τὸν ἀγῶνα
ἐν] Πυθοῖ. κα[ὶ νῆας ἐλῶν] ἄς Ἄσις ἔ[πεμψεν].

In our texts of Pausanias the statue of Phaÿllus at Athens is not mentioned, but a reference to it may have been lost in I, 23, 9, just before the mention of the statue of Epicharinus. A statue of Phaÿllus at Athens may have been set up, not only to gain the favor of the Crotoniates, but also to keep the memory of the Persian war fresh at a time when hostility to Persia was useful at Athens as an excuse for maintaining what was virtually an Athenian empire. The Athenian inscription belongs to a time not far from 460 B.C., — perhaps a little later.

Aristotle's Relations to Delphi. — In *Berl. Phil. W.* February 25, 1899, H. Pomtow reviews Colin's recent publication of Delphic inscriptions, *B.C.H.* 1898, pp. 1-200, and Homolle's article on the *Πυθιονῆκαι* of Aristotle, *B.C.H.* 1898, pp. 260-270. (Cf. *Am. J. Arch.* 1899, p. 307.) He quotes Aelian, *Var. Hist.* XIV, 1, to show that the honor bestowed upon Aristotle in accordance with the decree published by Homolle was subsequently withdrawn. This was immediately after the death of Alexander, in 323 B.C. All proxeny decrees of the fourth century in honor of Macedonians are earlier than 423. Very likely they were intentionally destroyed, which accounts for the fragmentary condition of those (ten in all) extant.

The Inscription of the Labyadae. — In *R. Ét. Gr.* 1898, pp. 419-422, Paul Perdrizet gives the results of an examination of this inscription. In some cases Dragoumis's readings are rejected, in others accepted.

Labys again. — In *R. Ét. Gr.* 1899, pp. 40-42, Paul Perdrizet supplements his previous article (*R. Ét. Gr.* 1898, pp. 245 ff.) by quoting Bekker's *Anecdota*, I, p. 233 (= *Frag. Hist. Graec.* III, p. 39), showing that Hermippus of Smyrna, a writer of the third century B.C., speaks of the eunuch Labys as author of the saying *γνώθι σιανρόν*. He quotes also the inscription from Thera, *C. I. G. Ins.* III, 1020, and comments on the saying *σπονδαῖα μελέτα*.

Revenue Edict of Diocletian. — In *B.C.H.* XXII, 1898, pp. 403-409, Paul Perdrizet publishes a fragment of the edict of Diocletian from Delphi. Some parts are already known from the fragments from Troezen and Thebes. The Delphi fragment deals with perfumes and spices, and is fully discussed by the editor, who notes that the edict of Marcus Aurelius and Commodus

in the *Digest* must be compared with these fragments and an unpublished and almost illegible fragment seen by Wilhelm at Cleitor. The section on spices is an important document in the history of Roman commerce with Africa, Arabia, India, and more remote parts of Asia.

Inscriptions from Ozolian Locris and Aetolia.—In *B.C.H.* XXII, 1898, pp. 354–361, Émile Cahen publishes three inscriptions from Ozolian Locris and Aetolia. The first two are from Malandrino, on the site of the ancient Phycus. One stone contains two manumissions in the usual form, belonging to the period shortly after the battle of Pydna, when the Locrians had left the Aetolian league. The other is also a manumission in the usual form, but belongs to the time when all of Locris had not left the Aetolian league, for the citizens of Oenoe are Aetolians. The third inscription is from Velouchovo in Aetolia, probably on the site of the ancient Aigion, and is a dedication to King Pyrrhus, son of Aeacides, who was joined by the Aetolians in his wars against Demetrius.

The Colony-law of Naupactus.—In *Eranos*, III, 1898–99, pp. 49–80, O. A. Danielsson gives, as No. 3 of his 'zu griechischen Inschriften,' an elaborate discussion of the inscription, *I.G.A.* No. 321, *C.I.G.S.* III, No. 334, elucidating many minute points and criticising the readings and interpretations of others.

The Thessalian Inscription concerning Sotaerus.—In *Hermes*, 1899, pp. 183–202, B. Keil discusses the inscription in honor of Sotaerus (see *Am. J. Arch.* 1897, p. 412). Keil finds that the beginning of the inscription is lost. After the analogy of *S.G.D.I.* 1332 (*Athen. Mitth.* VIII, p. 107), he suggests [τῶν πολιτῶν] οἱ πλέον[ες] ἡλυωρίοντος, leaving the words before these undetermined. Then he reads Φιλόνικῳ ὕιος Θητώνιοι ἔδωκαν. The Thetionioi are inhabitants of a lost city, Theton or Thetionion. ὕιος is genitive of a proper name ὕις. At the end he reads τὰ χρυσία καὶ τὰ ἀργύρια τίς βελφαίῳ ἀπολόμενα ἔσωσε. Ὀρίσταιο Φερεκράτ[εος] (or Φερεκράτ[ιδας]) λίξαντος, after which a postscript was added. The article is chiefly directed against Meister's views. The different grades of honors bestowed by Greek cities upon foreigners are discussed and explained. An appendix treats of ἀγορανομεῖν and προχειροτονεῖν.

A Temple erected by the Women of Tanagra.—In *C. R. Acad. Insc.* 1898, p. 833, is a brief summary of a paper by Théodore Reinach on a Greek inscription now in the Louvre. It refers to a temple of Demeter and Persephone, and dates from the third century B.C. The expense of the reconstruction of the temple was met by a subscription among the women of Tanagra. A list of one hundred subscribers is given, followed by a list of offerings, which consist of clothing and jewels given to the goddesses. This list gives much information concerning materials, colors, and ornaments of women's garments. The paper is published in full, with photographs of the stele inscribed with the inscription, and with the inscription itself in capitals and with careful restoration in ordinary type in *R. Ét. Gr.* 1899, pp. 53–115.

Elean Inscription.—In *Eranos*, III, 1898–99, pp. 80–105, O. A. Danielsson discusses the Elean inscription, *Inschriften von Olympia*, No. 2. He

renders the first sentence, "In respect to the Patria one shall be assured, and in respect to family and possessions." Many details of forms and meanings of words are discussed with constant criticism of previous explanations. A complete bibliography heads the article.

Elean Decree of Amnesty.—In the *Berichte über die Verhandlungen der Sächs. Ges.* 1898, pp. 218–228, R. Meister discusses the Elean decree published by Szanto, *Jh. Oesterr. Arch. I.* 1898, pp. 197–212 (cf. *Am. J. Arch.* 1899, p. 309). He gives a translation differing in some respects from Szanto's. He regards the γενεαί as descendants, and considers the decree an addendum or supplement. In these particulars Danielsson (*Eranos*, III, pp. 129–148) agrees with Meister, though on other points each has independent opinions. In *R. Ét. Gr.* 1899, p. 116, Michel Bréal comments briefly on the two new forms: Δηλόμην and Ἀδελτώσαι. He connects the latter form with δέλος, tablet, with the meaning "efface [from the tablet]."

The Treasure taken from Olympia in 364 B. C.—In *Sitzb. Berl. Akad.* 1898, pp. 635–644, M. Fränkel publishes and discusses an inscription in Argos (imperfectly published *C.I.G.* 1145, and elsewhere), hitherto not understood. It proves to be an important historical document, recording the sums to be returned by the Arcadians to the treasury at Olympia after their robbery of the sacred treasures in the 104th Olympiad (364 B. C.). The town of Cleonae appears as the judge, fixing the sums to be paid.

A Dedication to Artemis.—The punctured dedication on a fourth-century stater of Sicily has been published by P. Gardner as ΑPTAMITOΞ ΤΑΣ ΕΛΚΕΤΑΣ ΑΜΟΝΙ. It seems better, however, to take his seventeenth letter as the first one and to read ΤΑΣ ΑPTAMITOΞ ΤΑΣ Ε(Λ)Α(Λ)ΚΕΔ(ΑΙ)ΜΟΝΙ. Sporadic instances of such syncopation occur before the imperial epoch. Roszbach's reading τῆς Ἀρτάμιτος τῆς ἐγκεδμῶνι assumes an entirely new place-name, Κεδμῶν. (G. F. HILL, *J.H.S.* XVIII, 1898, pp. 302–305; 1 cut.)

Inscriptions from Epidaurus.—In *Ἐφ. Ἀρχ.* 1899, pp. 1–24, P. Cavadias publishes twelve inscriptions from Epidaurus. The first (pl. i) prescribes sacrifices to Apollo and to Asclepius and the gods and goddesses associated with them. On the altar of Apollo two cattle were sacrificed, one to Apollo himself, the other to the associated deities. On the altar of Asclepius three cattle were sacrificed, one to Asclepius, the two others to the gods and goddesses associated with him. At the same time a cock was offered to Asclepius, a hen to Leto, and a hen to Artemis. Wheat, barley, and wine were also offered. The thigh pieces were divided between the gods, the hieromnemones, the bards, and the guards. The guards received also the inwards. The inscription belongs to the latter part of the fifth century B. C. Excavations in the sanctuary of Apollo Maleatas uncovered a Roman building and a number of inscriptions, eight of which are published in this article. Nos. 2, 3, and 4, of late Roman times, show that the service of the temple was performed by the priest, a pyrophoros, a zakoros, and two naophylakes. Perhaps these last are identical with the guards (φρουροί), mentioned in the inscription of the fifth century B. C. The service of the temple

was apparently in the hands of one family for the most part, the names Eutychus, Ilarus, and Archimedes being the family names. The other inscriptions from this temple are dedicatory, one to Poseidon Salaminius. In connection with a simple inscription of two names on a stone offering in the shape of a vase or receptacle, Cavvadias argues that the object is not a vase for water for washing (see Blinkenberg, *Athen. Mith.* 1898, pp. 14-23), but a *perirrhanterion*, and that such dedicatory objects, whether vessels or tables or other things, were not intended for use, but purely as offerings. No. 10 is a new publication of *Fouilles d'Épidaure*, p. 50, No. 77 (Le Bas-Foucart, II, 147b, Conze in *Ann. d. Ist.* 1861, p. 12). No. 11 repeats *Fouilles d'Épidaure*, p. 50, No. 73 (Le Bas-Foucart, II, 146a, Lyons, *Transactions of the Royal Society of Literature*, 1847, p. 231). No. 12 repeats *Fouilles d'Épidaure*, p. 46, No. 51 (Le Bas-Foucart, II, 146b), but with facsimile and new reading as follows: 'Ο ἱερεὺς τοῦ | Μαλεάτα Ἀπόλλωνος καὶ θεῶν | Ἀζοσίων διὰ βίου. | Αἰξησία, Ποσειδώνιος, | ἔτους | ΠΠΔ'. This removes the name of Damia which had been suggested by Foucart before Αἰξησία.

Rules of the Temple at Lycosura. — In 'Εφ. Ἀρχ. 1898, pp. 249-272, pl. xv, B. Leonardos publishes an inscription found at a place called 'ς τὰ Σελά, but undoubtedly originally from Lycosura. It is to be compared with the famous inscription from Andania. The text, with restorations, is as follows:

- Δεσποίνας
- (Μὴ παρέρπην ἔχοντας) Μὴ ἐξέστω
παρέρπην ἔχοντας ἐν τῷ ἱερὸν τὰς
Δεσποίνας μὴ χρ[υσ]ία ὅσα [μὴ ἵν] ἀν[ά]-
5 θεμα, μὴδὲ πορφύρε[ο]ν εἰματισμὸν
μὴδὲ ἀν[θι]νὸν μὴδὲ [μέλα]να, μὴδὲ ὑπο-
δήματα, μὴδὲ [δ]ακτύλιον· [εἰ] δ' ἂν τις
παρέρπην ἔχων [τ]ῇ τῶν ἀστάλα [κ]ωλύει,
ἀναθέτω ἐν τῷ ἱερὸν· μὴδὲ τὰς [τρί]-
10 χας ἀμπεπλεγμένας, μὴδὲ κεκαλυμ-
μένους, μὴδὲ ἄνθεα παρφέρην, μὴδὲ
μνέσθαι (μύεσθαι) κνέσαν μὴδὲ θη-
λαζομέναν. Τὸς δὲ θύοντας [π]ό[ς] θύ[η]-
σ[ι]ν χρεέσθαι ἐλαίαι, μύρτοι, κηρίο[ι],
15 ὀλοαῖς α[ἰ]ρολογημέναις, ἀγάλμα[τι],
μάκων[σ]ι λευκαῖς, λυχνίοις, θυμιά-
μασιν, [ζ]μύρναι, ἀρώμασιν· τὸς δὲ θύ-
οντας τῇ Δεσποίνῃ θύματα θύ[η]ν
θύλα [λευκά.....]ς καὶ κ;.....

Grammatical and epigraphical notes accompany the publication of the inscription. The Ionic alphabet is employed in the inscription, but numerous dialectic forms seem to point to an early date for it.

Inscribed Measure from Lycosura. — A fragment of stone, found near the stoa in the field of Stasinos, preserves part of a receptacle hollowed out

to serve as a measure, and bears upon its upper surface the inscription *σινικον*, to be restored *πενταχοϊνικον*. The letters *τετ*, also on the upper surface but on a lower plane, are completed to read *τετραχοϊνικον*. On the front of the stone is the inscription, of Roman times, [ἐπὶ δαίνοσ τοῦ Τ]υχίππου ἐ[πιμελητοῦ] or [ἐπὶ δαίνοσ καὶ Τυχίππου ἐ[πιμελητῶν] or, less probably, [δαίνα Τ]υχίππου ἐ[ποίησεν]. (B. LEONARDOS, 'Εφ. 'Αρχ. 1899, pp. 47-52; fig.)

Inscriptions from Ceos. — In 'Εφ. 'Αρχ. 1898, pp. 243-248, L. Savignoni publishes four inscriptions from Ceos. The first is a fragment of a treaty of friendship and reciprocal citizenship between the Ceans and the Histiaeans. It belongs to the third or second century B.C. The second is a decree of the inhabitants of Ioulis in honor of a Cythnian whose name is lost. This is preceded on the same stone by the last words of another honorary decree. The inscription 'Αρχ. 'Εφ. 1856, p. 1459, No. 2997, is republished correctly, *Δεωρόγης | ἀνέθηκεν*, and a sketch of the pedestal upon which it is inscribed is given. The inscription 'Αρχ. 'Εφ. 1856, p. 1463, No. 3009, C.I.G. II, p. 1072, No. 2372, is also republished.

Inscription from Paros. — In *Athen. Mitth.* XXIII, 1898, pp. 409-440, under the title 'Die sogenannte Hetäreninschrift aus Paros,' Adolf Wilhelm publishes a revised text of the inscription first published in *Athen. Mitth.* XVIII (1893), p. 16, by Erich Pernice. The text is based upon a squeeze made in 1897, but there is still need of comparison with the stone in some places. The first lines are as follows: Σ]ωσ[τρ.....] | ἐπ' ἄρχοντοσ Θεόφρονοσ τοῦ Δειφάνου νεωκοροῦντοσ Ἀκείτιοσ | καὶ Σοιστρ...? ἱερῆσ ἐλόγευσ[ε] | εἰσ ἐπισκευὴν τῆσ κρήνησ καὶ | τοῦ βωμοῦ καὶ τοῦ θαλάμου. | Then follows a list of sixty-five names of women, usually with the father's name also, and the sum contributed by each one. Wilhelm first examines the names at the beginning and their occurrence in other Parian documents. In line 4, Pernice read *Καὶσ Οἰστρο*[σ]ῆσ, and Maass, taking *Οἰστρο* as a name of Aphrodite, saw in the list the names of heterae forming a thiasus devoted to this goddess. Wilhelm declares this reading cannot be correct (though the exact reading cannot be made out), and further that *ἱερῆσ* = *ἱερνῆσ* cannot be proved by a reference to the Arcadian dialect. Therefore the name of the goddess for whose sanctuary the contributions were collected is unknown. Wilhelm next examines the arguments drawn from the names of the contributors, and concludes that nothing in these compels us to believe that they belonged to heterae, while for several the evidence of other Parian inscriptions points the other way. Moreover, nothing indicates that we have to do with a thiasus; rather it seems natural to see merely a list of Parian women, who subscribed small sums to a pious purpose. The list of names is then subjected to a careful analysis with reference to the readings of the stone and other occurrences of the names in Parian inscriptions.

Three Rhodian Decrees. — In *R. Ét. Gr.* 1899, pp. 20-37, Maurice Holleaux discusses the three Rhodian decrees from Iasos, *Inscr. Brit. Mus.* III, No. 441, Hicks, *Greek Historical Inscriptions*, No. 182, Michel, *Rec. d'Inscr. Grecques*, No. 431. He finds that the three relate to the same events, which he summarizes as follows: King Philip V of Macedon charges Olympichus

to subdue Caria for him; Olympichus, at the head of an army, probably augmented by Macedonian contingents, menaces the Greek cities of the country; the Rhodians complain to Philip; Philip writes and reassures them; nevertheless, Podilus, a subordinate of Olympichus, invades the territory of Iasos; the Iasians appeal to the Rhodians; they, without as yet breaking with the king, peremptorily order Olympichus to cease his attacks. The date must be 202 B.C., before the Rhodians became open enemies of Philip. Some emendations of previous readings are proposed.

The Historian Acholius.—In the *Revue des Études Anciennes*, I, 1899, pp. 141–142, Ch. Lécirvain suggests that the Acholius mentioned as *ὑπαρχὼν* in the inscription from Sardis, *Le Bas-Waddington Voyage Archéologique*, III, I, No. 629, is identical with the historian Acholius cited three times in the life of Severus Alexander attributed to Lampridius, and once in the life of Aurelian attributed to Vopiscus.

The Accession of Artaxerxes Ochus.—In *Jh. Oesterr. Arch. I.* 1899, pp. 103–104, Emil Szanto publishes an inscription in Mylasa. It reads: *ἔτι] ἐ[βδὸ]μου, [μηνὶ... | βασιλεὺ]οντος τοῦ Ἀρ[ταξέρ]ξευς, | Μανσσώ]λλου τοῦ Ἑκα[τό]μου | ἐξαιθρα]εῖοντος. If Artaxerxes Ochus came to the throne in 359 B.C., the date of the inscription would be 353 B.C., the last year of Maussollus. The inscription from Tralles, *Le Bas*, III, 1651, *C.I.G.* 2919, may be an ancient forgery, and is, at any rate, of no value in fixing the date of the accession of Artaxerxes III.*

Ἀπόσις Ἐρεννέυς.—The Ἀπόσις of the inscription *Cl. R.* 1898, p. 274 (cf. *Am. J. Arch.* 1899, p. 135), is already known from an inscription on an Alexandrian sepulchral vase, published by Neroutsos Bey, *Alexandrie Ancienne*, p. 115, as the father of a Roizis from Eteuna, who died at Alexandria. (ADOLF WILHELM, *Cl. R.* 1899, p. 78.)

The Grave of Parthenius.—In *Jh. Oesterr. Arch. I.* 1898, Beiblatt, pp. 85–88, Karl Schenkl comments on the epigram *I.G.S.I.* 1089 (Kaibel, 1089). The grave contained the ashes of Parthenius and his wife Arete. Parthenius must have died in Rome.

The Epitaph of Abercius.—In the *S. S. Times*, May 13, 1899, W. M. Ramsay describes the discovery made by himself and J. R. S. Sterrett of the Greek epitaph of St. Abercius at the hot springs near the lesser Hierapolis in Phrygia. The stone, or rather the fragments of the stone, was found in 1883, and the two discoverers were actually looking for evidence about St. Abercius. The discovery of the epitaph of Pectorius, found at Autun in 1839, is briefly described. In the *S. S. Times*, May 20, translations of the two inscriptions are given. Abercius, or Avircius Marcellus, used veiled language, that his religion might not be known to pagans, but every Christian of the period—the second century—would know that he was a Christian. The words “who thinks with him,” used as a limitation of those whose prayers are desired, are an implied polemic against the Montanists. The epitaph of Pectorius, though much later than that of Abercius, resembles it so much in its wording as to suggest that it may quote from a hymn composed in Asia Minor in the second century after Christ.

Epigraphical Notes.—In the new *Revue des Études Anciennes*, 1899, pp. 7-18, Maurice Holleaux publishes 'Curæ Epigraphicae,' the first of a series of articles on inscriptions. Here he gives notes on twenty-three Greek inscriptions, namely: *C.I.G.* 3045 (Le Bas-Waddington 50); Inscription from Pergamon, No. 163; Waddington, *Inscr. d'Asie Mineure*, No. 66; *B.C.H.* 1880, p. 160, No. 11; *B.C.H.* 1881, p. 480; *B.C.H.* 1881, p. 481; *B.C.H.* 1887, p. 117; *B.C.H.* 1887, p. 145, No. 46; *B.C.H.* 1883, p. 300; (*B.C.H.* 1887, p. 219; Reinach, *Chron. d'Orient*, I, p. 393; Michel, *Rec. d'Inscr. Gr.* 545;) *B.C.H.* 1889, p. 240; *B.C.H.* 1889, p. 150, No. 13; *B.C.H.* 1889, p. 299; *B.C.H.* 1890, p. 162; *B.C.H.* 1890, p. 604, No. 1; *B.C.H.* 1890, p. 626; *B.C.H.* 1893, p. 213; *Inscr. Brit. Mus.* 402; *Inscr. Brit. Mus.* 421 (Michel, *Rec. d'Inscr. Gr.* 543); *C. I. G. Ins.* I, 1036; *C. I. G. Ins.* III, 1073; *B.C.H.* 1878, p. 602, No. 12; *B.C.H.* 1881, p. 485, No. 7; *B.C.H.* XII, 1888, pp. 306 ff. (*C.I.G.S.* I, 2711).

COINS

Coin-types of Some Cilician Cities.—Fifty-five coins of Cilicia, chiefly copper, are published, some for the first time. The city-goddess of Aegaeae appears as the personified Ecclesia, that of Anazarbus as Elpis. A coin of Mallus mentions the sanctuary of Amphilochus, founded there by Alexander. From Soli is an Astarte riding a bull, and a bull-Bacchus, a type hitherto known only from coins of Sepsis. A few rare coins belonging to the restoration of Soli in 66 B.C. are marked Πομπηϊανῶν, from the city-name Pompeii or Pompeia. Later it was always Pompeiopolis. The large number of coins of A.D. 164, with busts of Chrysippus, Aratus, and others, indicates a special festival and dedication in that year. To Tarsus belongs an unusually well-modelled head of Antiochus IX. on a silver tetradrachm. A god standing on a lion must be some local divinity. Many types occur of the two chief gods of the city, Apollo Lycius, an archaic figure standing on the omphalos, holding two wolves, and Perseus, who holds a harp and is connected by some legend with a fisherman. A cult of Cronos also appears. Eight heads around a band are probably portraits of the Antonine family. (F. IMHOOF-BLUMER, *J.H.S.* XVIII, 1898, pp. 161-181; 2 pls.)

Coinage of Tarentum.—A new attempt at the chronological arrangement of the bronze coinage of Tarentum is that of P. Vlasto. The gold *staters* of Pyrrhus of Macedon, which circulated freely at Tarentum from 281 to 272 B.C., give him his point of departure, for he finds a close parallelism of style between these and the earliest bronze coins of that city. Head (*Hist. Num.* p. 56) had assigned them to about 300 B.C. Vlasto then arranges the various types (of which, considering the immense silver coinage of Tarentum, there are remarkably few) in sequence, down to the Roman occupation in 209 B.C. (*J. Int. d'Arch. Num.* II, 1899, pp. 1-8.)

MISCELLANEOUS

Prehellenic Greece.—In *R. Arch.* XXXIV, 1899, pp. 65-96, Victor Bérard discusses the relation of the sites of cities to the civilization of their inhabitants and the information concerning early civilizations to be derived from a study of sites. Such study he proposes to call *topologie*. He finds that many of the earliest sites in Greece prove that the coasts were exposed to pirates, in other words, that the inhabitants of the country were not seafaring people, but traded with a people who occupied sites on the coast and kept open trade routes on land, as, for instance, that from the valley of the Alpheus to the Eurotas. He discusses in particular several sites in Arcadia and the six places called Astypalaea. The ancient habit of travelling by land rather than by sea made many routes important which are neglected in modern times.

Early Remains in the Cyclades.—In *Εφ. Ἀρχ.* 1898, pp. 137-212, Chr. Tsountas describes early graves and other remains at Amorgus, Paros, Antiparos, and Despotiko. The graves described are built of stone slabs, sometimes partly or entirely paved with stone, sometimes without pavement. In shape they are not rectangular, but broader at one end than at the other, often of quite irregular plan. The bodies were laid upon the right side, with the legs bent. In fact, the graves are too short to receive bodies laid out straight. Besides graves, some remains of walls are described. In the graves were found personal ornaments, rude idols of terra-cotta and marble, much pottery, and some weapons, the last, however, only at Amorgus. Tsountas believes that the civilization represented by these graves and their contents was at its height between 2500 and 2000 B.C. It lasted for a long time, for the development from the rudest to the best pottery and from the most primitive idols to those representing nude females with their hands crossed below the breasts must have required many years. These nude female figures have in Tsountas's opinion no connection with Babylonian mythology. What the name of the inhabitants of the Cyclades at this early period was cannot be told with certainty, but they may have been Carians. The population of the islands seems not to have been more dense than in later times. The people apparently lived by farming and fishing, probably eating polyps and the like more than real fish. They probably made their own copper utensils. Traces of small mining operations have been found at Paros. This article is illustrated by five plates (151 figs.), and fifteen cuts in the text.

Prehistoric Idols of Lead.—In *Athen. Mitth.* XXIII, pp. 462-465, Paul Wolters discusses the prehistoric idols of lead, with special reference to the article of C. C. Edgar in *Annual of the British School at Athens*, III, 1896-7, p. 50. The statements of Ross are first examined, and the conclusion reached that Ross *may* have known several lead idols, though it is possible that he saw only one. Wolters reasserts that the Finlay figure is a forgery. It is an exact copy of the marble figures, where eyes and mouth were painted, and like them has no trace of these features. In a lead figure

these must have been moulded. The only certain idol of this type is the figure published by Edgar.

The Island of Amorgus.—In the *Bulletin de la Société Royale Belge de Géographie*, 1899, pp. 90–108, is a description, with map, of the island of Amorgus by H. Hautecœur. The situation, size, name, inhabitants, and all natural features of the island are discussed.

The Mycenaean Period in Cyprus.—At the March meeting of the Berlin Anthropological Society, Max Ohnefalsch-Richter read a paper on the Mycenaean period in Cyprus, in the preparation of which he had been assisted by the Assyriologist, H. Winckler. Among the 296 tablets of Tell el Amarna are eight letters from the king of Alasia to Amenhotep III and IV. In these much copper is mentioned, hence it is inferred that Alasia is Cyprus. In a bilingual inscription found at Franzissa in Cyprus, in the sacred precinct of Apollo Ressef, Apollo has the epithet Alasiotas, which confirms the identification of Alasia with Cyprus. The "Mycenaean" clay vases of Cypriote manufacture found at Tell el Amarna, and the hand-made clay vessels of Cyprus belonging to the bronze age, show that the king of Alasia exported Cypriote and "Mycenaean" terra-cotta vases as well as copper. That he was in direct communication with Mycenae is made still more probable by the discovery of Mycenaean gold work at Salamis in Cyprus in 1886. (*Berl. Phil. W.* April 22, 1899, p. 506.)

Worship of the Dead at Menidi.—At the January meeting of the German Archaeological Institute in Athens, Paul Wolters spoke of the tomb at Menidi, and the objects found there. It is evident that the dead buried in the tomb were worshipped by the Acharnians until the second half of the fifth century B.C., but not later. Perhaps the Peloponnesian war put an end to the worship. (*Berl. Phil. W.* March 11, 1899, p. 316.)

The Yoke of the Homeric Wagon.—In *Jh. Oesterr. Arch. I.* 1899, pp. 137–150, Wolfgang Reichel discusses Iliad Ω , 268–274, and the yoke and harness of the Homeric wagon. Twenty-one cuts illustrate the article. The $\delta\mu\phi\alpha\lambda\acute{o}\varsigma$ is a knob on the middle of the yoke. The $\alpha\acute{\iota}\eta\kappa\epsilon\varsigma$ are handles at the ends of the yoke. The $\kappa\rho\acute{\iota}\kappa\omicron\varsigma$ is a ring on the yoke, which was passed over the $\epsilon\acute{\iota}\sigma\tau\omega\rho$, a nail in the pole. The yoke was bound to the pole by a long strap $\zeta\upsilon\gamma\omicron\delta\epsilon\sigma\mu\omicron\nu$, which was wound about the pole. The end of the $\zeta\upsilon\gamma\omicron\delta\epsilon\sigma\mu\omicron\nu$ is the $\gamma\lambda\omega\chi\acute{\iota}\varsigma$. Examples of such yokes and fastenings are given. In P 440 and T 406 the $\zeta\epsilon\upsilon\gamma\alpha\lambda\eta$ is a collective term embracing at least the $\lambda\acute{\epsilon}\pi\alpha\delta\iota\nu\omicron\nu$, the strap which passed about the horse's breast, and the $\mu\alpha\sigma\chi\alpha\lambda\iota\sigma\tau\acute{\eta}\rho$ or girth. The ordinary yoke had a cloth or the like wound round it to protect the horse from the rubbing of the yoke. In Assyrian and Egyptian harness a broad cloth or shield served this purpose and extended so far forward as to cover part of the mane. This may also have been the case in the harness of the Homeric war-chariot. When the Homeric heroes drove three horses, the third was merely an extra horse, and drew no part of the chariot.

The Homeric Bow.—The bow of Pandarus, Δ 105 ff., made of two ibex horns joined in the middle, is an impossibility, as there handled. The

bow of Homeric times was undoubtedly like those made of wood, horn, and sinew, used in Western Asia continuously down to the present day. Guards for the three string-fingers, similar to modern ones, are represented in vase-paintings of Heracles and on a relief from Sendshirli. Drawing the string with the thumb is a later Persian and Chinese custom. (V. LUSCHAN, *Berl. Arch. Gesellsch.* January, 1899; *Arch. Anz.* 1899, pp. 12-13.)

Three Greek Bronzes.—In *Cl. R.* 1899, pp. 76-78, Arthur Bernard Cook describes three archaic bronzes recently acquired by the British Museum. The first is a crescent-shaped plate from a fibula belonging to the geometric period. At the right of the central rosette are traces of a horse with trappings. Vacant spaces are filled with birds. At the left is a representation of Heracles, aided by Iolaus, killing the Lernaean Hydra. The second bronze is a similar fibula. Here a ship is represented, in which a man is working the steering-oar with his foot. The third bronze is a circular plate from the Tyszkiewicz collection, published by Fröhner, *R. Arch.* 1891, Part II, pp. 45 ff., pl. xvii. The inscription is published and discussed. The first word should read Ἐξάδα(ς), with omission of final s, not Ἐξάρπα.

Antiquities of Ceos.—In Ἐφ. Ἀρχ. 1898, pp. 219-248 (pl. xiv; 5 cuts), L. Savignoni describes antiquities seen at Ceos. At Ioulis, Koressos, and Poieessa little of importance is noted. At Karthaia remains of "Cyclopean" walls exist. They had a gateway, and probably served as a fortification. The tower at Hagia Marina is a remarkably well-preserved specimen of a square Hellenic tower. Many traces of towers of various shapes exist in different parts of the island. Some of these have underground connection with other buildings. Several works of sculpture and two inscriptions are published.

Cos Astypalaia.—In the *Annual of the British School at Athens*, No. IV, pp. 95-100, Duncan Mackenzie writes of a visit to Cos in September, 1898. Near the village of Kephalos are remains of an acropolis wall of three different periods, seventh or sixth century B.C., fifth century B.C., and Hellenistic. There is also a Greek necropolis of considerable size. In a church are remains of ancient buildings. There is clear evidence of an important ancient settlement. This Mackenzie believes was the early capital of the island before the site of the modern town of Kos became the chief place. The name of this early capital was Astypalaia, and the name Stympalaia still clings to part of the site. The ancient inhabitants, however, called themselves the δᾶμος ὁ Ἰσθμιωτῶν. No separate town Isthmus existed. The early capital of the island was, then, on the eastern coast. The theories of previous visitors to the island are briefly discussed.

Antiquities of Cos.—In *Athen. Mitth.* XXIII, 1898, pp. 441-461, R. Herzog publishes the first part of a "Reisebericht aus Kos." His visit to the island in the summer of 1898 had for its first object the determination of the site of the Asclepieum. He was not allowed to study the interior of the castle, but a careful examination of the neighborhood of the city enabled him to determine the general course of the walls, and to find a

probable site for the sanctuary of Asclepius, apparently in the place indicated by Rayet in 1876. The single day of trial excavation, which was allowed him by the Turkish government, yielded nothing in confirmation of this view, but seemed to promise good results to a systematic undertaking. Herzog believes that the temple, having fallen in an earthquake, was covered by soil from the mountains, and thus very few fragments are to be found in the neighborhood of the city. During his stay Herzog also made topographical studies in the neighborhood of the city, collected many inscriptions, and located the ancient demes. More than 150 unpublished inscriptions and various investigations connected with them are to appear in book form under the title *Koische Forschungen und Funde*. Four new inscriptions with commentary conclude the article. The first is part of an honorary decree, seemingly connected with a Coan who had headed an embassy of Ptolemy Philadelphus bringing offerings to Asclepius and a letter to the Coans. The second and third, on opposite sides of the same stone, are connected with the worship of Adrastea and Nemesis; one contains regulations regarding offerings and their value, the other a very fragmentary regulation connected with the purchase of a priesthood. The fourth inscription is a decree of the Samothracians in honor of a Coan. A second article is to give some account of the archaeological results of the visit, as these are not to be included in the book.

Notes from Macedonia.—In *B.C.H.* XXII, 1898, pp. 335–353, Paul Perdrizet continues his ‘Voyage dans la Macédoine première.’ (See *Am. J. Arch.* 1899, p. 315.) (1) About 6 km. northeast of Amphipolis is an interesting tomb of the Macedonian type, hitherto undescribed. This type consists of two subterranean chambers, a vestibule and the burial chamber proper, in which the bodies are placed not in sarcophagi, but on stone couches. Four of these tombs have been already discovered in Macedonia, and like the tomb near Amphipolis they seem to have been placed in the diameter of a tumulus. This tomb is carefully built, and the chambers are covered by an arched vault. The door is of blue marble made in imitation of a wooden door with iron fastenings. In front of the door a wall was built to lessen the thrust of the earth. The inner chamber was 3.03 m. square and contained in the back corners two couches, which seem to have been sculptured on the long sides. The discovery of a similar tomb near Adrianople, in a purely Thracian region, justifies the belief that this tomb belonged to a Thracian chief of the Macedonian period. (2) At Dokzat, a village between Drama and the ruins of Philippi, Franz Cumont has found a dedication which may be restored, *Valeria Severa antistes Deanae Gaszoriae perpetua (?) a sanctissimo ordine, ex decreto dec(urionum) imaginem p(ecunia) sua sibi et Atiario Acmaeo nepoti suo l(ibens) p(osuit)*. Though no mention of Artemis Gazoria is found in Preller-Robert, Roscher, or Pauly-Wissowa, the epithet is known from Steph. Byz. s. v. Γάζωπος, and from two inscriptions found in 1858 by Delacoulouche (*Un berceau de la puissance macédonienne*, pp. 29, 179–180). The Artemis Gazoria is undoubtedly the Thracian Artemis (cf. Hdt. V, 7), and may well be the Artemis to whom the uninscribed rock

sculptures of Philippi were dedicated. (3) The Greek colonies in Thrace have hitherto furnished only a single early inscription, and even that belongs to the end of the fifth century. In the village of Karien Cumont has recently copied $\Omega\text{P}\Omega\Xi$, which he regards as a late mistake for δpos . This region, however, was originally colonized from Thasos, and the Thasians, as a colony from Paros, of course used the Parian alphabet, in which Ω and O have exchanged values. It thus appears that this is the oldest known Thracian inscription, though the absence of the rough breathing forbids assigning it to the sixth century. (4) The peculiar *ex-voto* of Amphipolis (*B.C.H.* 1895, p. 532) is given in its exact form:

ΙΕΡΗΤΕΥΟΝΤΟC
ΖΩΙΛΟΥΤΟΥ
ΚΑΚΚΑΝΔΡΟΥ

ΤΟΤΟΗΤΙΘΕΟΔΑΙΜΟΝΙ
ΥΠΝΩΙΠΟΤΠΑΙΟΚΛΩΔΙΟC
CΕΛΕΥΚΟCΤΗΝΕΥΧΗΝ

The literature on this dedication is given and the numerous mistakes pointed out. Dimitzas in his *Μακεδονικά* has referred to it three times (Nos. 861, 871, 864). Couninéry, who was consul at Salonica in 1793, has given a drawing of the relief in his *Voyage dans la Macédoine*, I, p. 125, pl. viii. This drawing is reproduced by Perdrizet, who was not allowed to photograph the original. It represents an ass, from behind whose neck rises a woman's head; around the fore legs is coiled a serpent, another is coiled about the back, and the tail of the monster is a serpent. Possibly Totoes is a Thracian god to whom Seleucus offers a representation of a terrifying dream.

Pizos in Thrace.—In *B.C.H.* XXII, 1898, pp. 472–491, Georges Seure publishes the first part of an account of a journey in Thrace, dealing with the Roman *emporium* of Pizos. The first section deals with the topography. The Peutinger Table and the Antonine Itinerary mention the place as the second station on the road from Philippopolis to Adrianople. A fragmentary inscription discovered in 1885 shows that Pizos was an *emporium*, founded under Septimius Severus in 202 A.D. and situated on the hill *Hissar Kassaba*, near the village of Tchekerleri. This gives a starting-point for determination of the stations mentioned in the itineraries as in the immediate neighborhood. The situation of eight of these stations is discussed and shown on a map of the modern district of Tchirpan. The second section contains the complete text of a long inscription, which was discovered in 1895, and to which the fragment of 1885 belonged. It is on a stele of white marble 2.70 m. high and about 1.18 m. broad. A broad border reduces the inscribed surface to 2 m. × 0.90 m. It contains three parts: (1) The date of the founding of the *emporium*, filling 11 lines. (2) A list of the first inhabitants of the new city, filling 190 lines in 3 columns, and divided into 9 groups, each headed by the name of a village. The fourth column contains at the head *ὑπατοὶ οἰκήτορες*, followed by 9 names, and at the very bottom 3 names as a supplement to the list of one of the villages. The 9 names at the head of the fourth column are Greek or Roman, the others all

Thracian; hence these are the chief men, and their number corresponds with the number of the villages. (3) The greater part of the fourth column (67 lines) is occupied by an edict of the *legatus pro praetore*, C. Sicennius Clarus. This is divided into the title, a preamble relating to the imperial purposes in regard to Thracian emporia, and the special measures of the legate relating to the organization of Pizos, which include the rank and duties of the magistrates, the collection and the privileges of the inhabitants, the erection of public buildings, and the responsibility of the magistrates to the people. Seure postpones any commentary on this edict until a later article.

The Tettix worn in the Hair.—In the *Revue des Études Anciennes*, I, 1899, pp. 19–22, H. Lechat accepts the conclusions of Studniczka, 'Krobylos und Tettiges,' *Jb. Arch. I.* XI, 1896, pp. 248–291, concerning the Krobylos and the Tettiges, the latter being the spirals of metal worn to keep the hair in place. Lechat gives as the probable reason for the name Tettix, that the metal spirals hidden in the hair made a sound by rubbing against each other which resembled the sound made by the cicadae hidden in the trees.

Eleusinian Monuments and Worship.—In *Athen. Mith.* XXIV, 1899, pp. 46–71, O. Rubensohn publishes 'Eleusinische Beiträge,' in which three works of art are discussed. (1) Demeter on the 'Ἀγέλαστος πέτρα. Examination of the literary sources shows that this is the name for a cliff overhanging the entrance to Hades. That it was the resting-place of Demeter in the Eleusinian story is shown by its mention in the accounts of the Epistatae ('Εφ. Ἀρχ. 1883). It is to be identified with the northern part of the rock of the Eleusinian acropolis, just over the entrance to the lower world marked by the Plutonion. Attempts to find representations of Demeter on the 'Ἀγέλαστος πέτρα in works of art have been unsuccessful because of the belief that it was a stone seat, but the fragments of a relief from Eleusis, published by Rubensohn (pl. viii), seem to show a group of worshippers approaching a goddess seated on a rocky surface, scarcely above the level of the ground. Only about half the relief is preserved, so that the figures accompanying the goddess are unknown. It is barely possible that the same scene is represented in the bronze published by Von Duhn in the *Neue Heidelberger Jahrbücher*, III (pl. i). (2) Pl. viii, Nos. 2 and 3, contains reproductions of two fragments of a large cylindrical support; the first examples of polychrome pottery with representations of the Eleusinian divinities, which have been found in Eleusis. One piece shows Demeter seated, as on the hydria from Cumae at St. Petersburg, a "thymiaterion," and traces of a fully draped standing figure, perhaps Cora or Iacchus. The other fragment shows two figures and indistinct traces of a third. One of these figures recalls the swine-bearer of the Cumaean vase, but the animal on the fragment is certainly not a swine. The other figure is a youth with a torch. To neither can a definite name be given. (3) At Eleusis Triptolemus is the original ploughman. This is not a trait borrowed from Egypt, for in the pure Egyptian cult there is no trace of a ploughman Osiris, who is rather transformed in Hellenistic times by Eleusinian influ-

ence. The story was local, and when Eleusis and Athens were united, Triptolemus appeared beside the Athenian Epimenides. While the vase-painters usually represent Triptolemus as receiving the grain for men from Demeter, two vases show his connection with the plough. One is an often published crater from Cumae, an Attic work of the middle of the fifth century, where Triptolemus, about to mount his winged chariot, looks back at Demeter, who holds a large plough. The other is a Boeotian red-figured scyphus recently acquired by the Berlin Museum, published by Rubensohn (pl. vii). Triptolemus, without his chariot, receives the grain from Demeter with his right hand, while his left rests on the handle of his plough. Behind him stands Cora with, as usual, two torches. These vases prove that the cult of the ploughman Triptolemus is pure Attic worship of the fifth century, and beside them the later monumental evidence is of little importance.

The Votive Offerings at Delphi. — In an article, 'Zur Topographie der delphischen Weihgeschenke,' published in *B.C.H.* XXII, 1898, pp. 329-334, Heinrich Bulle and Theodor Wiegand give the results of a study of the bases of some of the votive offerings mentioned by Pausanias as near the entrance into the sacred enclosure. The first offering mentioned is the bull dedicated by the Coreyraeans, the work of Theopropos of Aegina, whose signature has been found on a limestone block, which might well be part of the monument, and corresponds well to a base on the right of the entrance. With this as a starting-point, the following monuments are assigned to their places between the entrance and the Treasury of Sicyon: the offering of the Tegeans, the monument of Lysander and his generals, the horse dedicated by the Argives, the Athenian monument in honor of the victory at Marathon, the Argive monuments of the Seven against Thebes, the Epigoni, and the Argive kings, and lastly the monument of the Tarentines. Two cuts in the text show the basis of the Coreyraean bull, and a part of the large plan of Delphi indicating the positions assigned to the monuments.

Some Carian and Hellenic Oil-presses. — The very primitive arrangement now or recently in use in Caria, Tripoli, and elsewhere for extracting olive-oil, suggests a similar use for certain ancient stones found in those regions which have been considered altars, washing-troughs, or parts of wine-presses. Grinding-troughs, press-beds, weightstones, and even the hole in the wall for receiving the fulcrum-end of a press-beam, can be thus identified. (W. R. PATON and J. L. MYRES, *J.H.S.* XVIII, 1898, pp. 209-217; 8 cuts.)

Birds and Statues. — The *arundo in vertice fixa* of Horace's Priapus (*Sat.* I, 8, 3-7), to keep the birds off, suggests that the pointed bronze spikes on the heads of the Acropolis "maidens" served the same purpose without any disk attached. Some of the metope heads of the temple of Zeus at Olympia have sockets for such spikes. Still more effective was the crescent, *μηρίσκος* (Arist. *Av.* 1114), with its two points, and a three-pronged fork even has been found. In the *Birds*, ll. 359 ff., where the two men, carrying their kitchen utensils, are attacked by the birds, each of them puts on a kettle as a helmet and then sticks on a bird-spit in addition, *πρὸς*

ἀντήν, that is, standing upright in the roll of hair, where it remains even after a partial disarming. The usual reading, πρὸ στυρόν, has no manuscript authority and quite misses the point. (A. TRENDLENBERG, *Winckelmanns-fest Berl. Arch. Gesellsch., Arch. Anz.* 1898, pp. 230-234; cut.)

A Tour in Greece in the Fifteenth Century.—In *Athen. Mitth.* XXIV (1899), pp. 72-88, Erich Ziebarth publishes an Italian account of a tour in Greece in the fifteenth century. The work is contained in *Codex Ambros. C. 61 inf.*, containing among other papers the sheets from which Muratori derived some of his Greek inscriptions. This traveller starting from Modon, journeyed by land and water via Corone, Porto Vitulo, Monemvasia and Cypris to Nauplia, then via Corinth, Megara, and Eleusis to Athens, and apparently returned via Corinth, Sparta, and Mistra. The same hand seems to have added a short description of the hippodrome of Constantinople, and his route thither seems to have taken him to Chios. He was a Venetian, and the only chronological indication in the account points to a time shortly after 1463. His description is clear and generally correct. He gives the situation of Athens, and distribution of the city around the Acropolis, on which he mentions only the Parthenon and the Frankish palace in the Propylaea. Of the buildings in the lower city he mentions the Olympieum, the arch of Hadrian, a Roman grave-monument near the present Zappeion (cf. *C.I.A.* III, 1423), the Stadium (he calls it the Theatre), the aqueduct of Hadrian, the monument of Lysicrates, the column above the theatre, the monument of Philopappus, the "Theseum," the Stoa of Hadrian, the Tower of the Winds and parts of the neighboring Roman agora. He also mentions the lion at the Piræus, and probably the temple at Corinth.

A Letter of Ernest Beulé.—In *R. Ét. Gr.* 1899, pp. 1-8, a letter of Ernest Beulé to Daveluy, first director of the French School at Athens, is published by Paul and Victor Glachant. The letter is dated at Naples, October 2, 1851, and is interesting because it shows the care with which Beulé prepared for his work and also because it exhibits the difficulties of a student at Athens at that time.

ITALY

SCULPTURE

A Lost Statue of the Enthroned Zeus.—There is a marked likeness between a torso at Naples, the lower half of a seated draped figure said to be from Herculaneum, and a statue of the seated Zeus once in the grounds of Cardinal Cesi at Rome, which is now known only through drawings. They are evidently copies of a colossal figure belonging to a school such as the New Attic, which applied Hellenistic skill to earlier models. This suggests the Capitoline Jupiter of Apollonius, a gold-ivory statue belonging probably to the restoration of the temple by Catulus in 69 B.C. The burning of the temple in 69 A.D. sets a time limit for the marble copies. Literary allusions

show that the Cesi statue formed part of the collection of Janni Ciampolino, about 1500. (A. MICHAELIS, *Jb. Arch. I.* XIII, 1898, pp. 192-200; 4 cuts.)

Relief representing Mars, Venus, and Julius Caesar.—In *C. R. Acad. Insc.* 1898, pp. 838-839, is a communication from Stéphane Gsell relating to a bas-relief from Carthage, now in the museum at Algiers. Upon it are figures of Mars, Venus, and Julius Caesar. Gsell concludes that the relief represents the three statues of the temple of Mars Ultor at Rome. The relief was discovered some forty years ago, and is published by Doublet, *Musée d'Alger*, pl. xi, fig. 5. It is republished by Gsell in *R. Arch.* XXXIV, 1899, pl. ii, pp. 37-43, with a discussion of the identification of the figures represented.

The Bust of Cicero at Apsley House.—In *R. Arch.* XXXIV, 1899, pp. 126-127, Salomon Reinach declares that the inscription *CICERO* on the bust at Apsley House, which Furtwängler, *Jb. Arch. Inst.* 1888, p. 301, regards as a bust of Cicero, is a forgery. The most characteristic parts of the face are modern, and what is ancient in the bust probably belongs to the time of Augustus. The person represented is no doubt a person of importance under Augustus, probably Maecenas or Pollio.

Pasiphae and Daedalus.—In *Not. Scavi*, November, 1898, pp. 456-458, (1 fig.), L. Savignoni describes a cinerary urn recently acquired by the Museo delle Terme at Rome. In low relief, the story of Pasiphae is represented, the face of Daedalus, who is seated at his work, being probably a portrait. The bull is shown near Pasiphae, a novelty in the representations of this story. The inscription, of the second or third century, takes the place of an older one that was erased. The sculpture may belong to the first part of the second century.

Two Busts of the So-called Vitellius.—A bust of the type commonly called Vitellius has come into the possession of an artist in Paris. The bust is of cement, and has been exposed to the weather. It is, moreover, clearly a cast. The original even is probably not ancient. Of the many busts of this type but few are ancient. Among these are two in Vienna. There is no reason to think that Vitellius is represented, as the type on coins of Vitellius does not resemble the busts, and it is not probable that busts of Vitellius have been preserved. In the museum at Toulouse is a small bust of terra-cotta of the type ordinarily called Vitellius. This is said to have been found in a tomb at Narbonne. If this is really an antique, it cannot represent Vitellius, for his likeness cannot have been put into a tomb. It is probably the likeness of a philosopher or man of letters, a remark which applies to all the busts of this type. (SALOMON REINACH, *R. Arch.* XXXIV, 1899, pp. 205-211; pl. vi.)

VASES AND PAINTING

Caelius Vibenna and Mastarna.—In the *Jb. Arch. I.* XIV, 1899, pp. 43-49, E. Petersen gives a different interpretation from Körte's (*ibid.* 1897, pp. 57-60; cf. *Am. J. Arch.* 1897, p. 426), of the Etruscan representation of

the capture of Cacus by Aulus and Caelius Vibenna, and also of the night rescue of Caelius from Tarquin and his men, by Aulus Vibenna and Mastarna. This he thinks does not represent a taking of Rome. The same rescue scene occurs on two South Italian craters and can hardly, therefore, be considered a purely Etruscan tradition. That the Tarquins were not Etruscan is at least uncertain.

Arretine Pottery and Potter's Stamps.—In *Jb. V. Alt. Rh.* 1898, No. 102, p. 107, Max Ihm treats of Arretine pottery and the stamps found thereon, a subject of peculiar interest in the light of the recent publication of *C.I.L.* XV. In fact, the article is a brief review of the additional information obtained from the material published in *C.I.L.* XI and XV, and is an amplification of that portion of Dragendorff's earlier treatise on *Terra Sigillata* (*Jb. V. Alt. Rh.* 96-97, p. 51), which refers to the pottery found at Arezzo or in its immediate vicinity.

Ihm first considers briefly what has already been discovered as to the age of this industry and the form and wording of the stamps. From the names appearing on these trade-marks the author thereupon classifies the more recently discovered products of the potteries of Arezzo and shows clearly what has been learned as to their locality and history.

INSCRIPTIONS

The "Eulogium Thuriae."—At Rome, on the right bank of the Tiber, about four kilometers outside the Porta Portese, an important fragment has been found of the inscription known as the "Eulogy of Thuria." (*C.I.L.* VI, 1527.) Five fragments were previously known, having come to light in various places; it is now suggested that the monument stood in the locality of the recent find. The new fragment speaks of the flight of the husband, who was proscribed by the second triumvirate, the aid given him by his wife, and her administration of the property in his absence; finally, of her great firmness, when an attack was made upon the house,—a house, it appears, which had been bought at the sale of Milo's property. The original inscription, it is now evident, was in two columns. On the back of the new fragment is an incomplete "tavola lusoria." There is some ground for the idea that the persons concerned in the inscription, are not, as has been generally supposed, Q. Lucretius Vespillo and his wife Thuria, but others, whose story is not told elsewhere. (D. VAGLIERI, *Not. Scavi*, October, 1898, pp. 412-418. Cf. R. LANCIANI, *Athen.* June 3, 1899.)

Etruscan Inscriptions.—In *Not. Scavi*, 1898, pp. 304-318, G. Pellegrini gives two Etruscan inscriptions from travertine urns found in a tomb of the third century B.C., at Rapolano; fifty-nine Etruscan inscriptions, consisting partly of letters, partly of conventional signs, from urns and tiles found in tombs at Castiglione del Lago, only four of which have been previously published; four similar inscriptions from the same locality as the last group, now in the Museo Archeologico at Florence; also sixteen inscriptions, some Etruscan, others Latin,—found many years ago at Città della Pieve, but

not before published, acquired in 1896 by the Museo Archeologico at Florence.

Monuments of Etruscan Authors.—In *Jh. Oesterr. Arch. I.* 1899, pp. 129–136, E. Bormann publishes a fragmentary inscription from Corneto with the fragment published by him, *Arch.-Ep. Mitth.* 1887, pp. 94 ff. From the two fragments it appears that a man, the *tribunus militum* of a legion, whose cognomen was Etruscus, through the mediation of a Priscus caused statues of at least two persons to be set up in Tarquinii. These persons were writers of the Etruscan science of the haruspices. One of them was Tarquitiu Priscus. The name of the other is unknown. Tarquitiu Priscus may very well be from Veii. Whether a school of haruspices existed at Tarquinii is unknown. The *ordo haruspicum* for the empire probably had its seat in Rome.

Epigram from Aquileia.—In *Jh. Oesterr. Arch. I.* 1899, Beiblatt, pp. 49–50, Isidor Hilberg comments on the epigram *Carm. Lat. Epigr.* No. 1841, Buecheler,

*Accipe, Phoebe, precor, Tirynthia munera pro me:
haec tibi, quae potui, fortia dona dedi.
hic orbem domuit, tu pacem, Phoebe, dedisti:
utraque res votis annuat ista meis.*

He explains *utraque ista* as the object of *annuat*, *res* meaning *reality* or *event*.

Versification of Latin Metrical Inscriptions.—The versification of Latin metrical inscriptions with the exception of Saturnians and dactyls is carefully treated by A. W. Hodgman, in *Harvard Studies in Classical Philology*, IX. 1898, pp. 133–168.

Territorial Divisions in Germany.—In *Jh. V. Alt. Rh.* 1898, No. 103, pp. 12–41, Dr. Schulten studies the territorial divisions in Germany, basing his investigations on two inscriptions already published in Brambach, *Corpus Inscript. Rhenanar.* 348 and 1724. The discussion treats in a most thorough manner of the meaning and use of the word *scannum* as it is found in the first inscription, and of *agr(um) c(enturiarum) IIII* in the second.

The Inscription from Henchir-Mettich.—In *R. Arch.* XXXIII, 1898, pp. 350–351, Maurice Pernot corrects in thirty-four places the readings in the inscription from Henchir-Mettich published by A. Schulten, *Die Lex Manciana*, Berlin, 1897.

COINS

A New and Interesting Type.—L. Forrer describes (*R. Ital. Num.* XII, 1899, p. 11) a number of unpublished coins from the collection of the Marquis of Exeter. Among them is one of unusual interest,—a *denarius*:

Obv. ADsertor LIBERTATIS. Bust, helmeted, of Mars (?) to r.

Rev. PRIN · LEGION · XV. Victory to r., erecting a trophy.

This most unusual coin belongs to the interregnum of 68 between the death of Nero and the elevation of Galba, and expresses the general hope of a renewal of public liberty.

Tesserae and Seals.—In the *R. Num.* 1899, pp. 22 sq., Rostovsew brings to a close his thorough 'Étude sur les plombs antiques.' Of special interest is the evidence brought to bear upon the well-known passages of Martial, X, 74, 4 (*centum plumbeos*), and I, 99, 13 and 15 (*nigrae sordibus monetæ* and *plumbea selibra*). The greater number of *tesserae plumbeae* belongs to the first and second centuries, the era of greatest commercial prosperity in Rome, and many of these were evidently tradesmen's tokens to be accepted in payment of minute sums. It is such 'vile money' that Martial has in mind in the passages cited.

MISCELLANEOUS

The Via Ostiensis.—In *Not. Scavi*, November, 1898, pp. 450–455 (2 figs.), L. Borsari discusses the course of the ancient Via Ostiensis. The ancient road had the same course as the modern one from the Aurelian Wall nearly to the site of S. Paolo. This is proved by the existence of tombs and by the remains of the bridge over the Almo. Near S. Paolo the original road was further west than the modern road, but in 386, when the basilica was rebuilt, assumed its present position. Remains of the original road were found under the church in 1850. Its direction is determined, moreover, by the position of tombs discovered near by. South of the basilica, the road followed approximately the present course, as is proved by the tufa bridge at Ponticello, and also by two pieces of the road itself. In one case the pavement is well preserved, and in both there is on the west a wall or dike of large tufa blocks intended to protect the road from floods. The ancient road is about 4 m. below the modern one.

The Black Pavement in the Comitium.—In *Rend. Acc. Lincei*, Vol. VIII, 1899, fasc. 1–2, pp. 39–45, D. Comparetti argues against the idea that the piece of black marble pavement, recently discovered in front of the Curia, is the tomb of Romulus. The legend that Romulus was taken bodily to heaven was very early, and was universally believed in the time of Augustus and later. If there had been a tomb, there would have been a special worship, which would certainly be mentioned by writers. The scholiasts on Horace, *Epod.* XVI, 13, are surely wrong in quoting Varro to the effect that Romulus was buried near the Rostra. He said possibly that from this place Romulus was taken up to heaven. The *niger lapis in comitio* is mentioned only by Festus, who was copying Verrius Flaccus; in the time of the latter it had evidently ceased to exist, and the phrase needed explanation. Therefore, it cannot be applied to the existing pavement. Moreover, the words *niger lapis* would hardly be used of a pavement formed of many stones. The only structure in the Comitium, to which the existing pavement may have belonged, is the tribunal of the praetor, which remained in use till the latest period of the empire. The question cannot be settled until there is further excavation.

The Eneolithic Period in Italy.—In *B. Paletn. It.* 1898, Nos. 10-12, pp. 280-295 (1 fig.), G. A. Colini continues his article on the eneolithic period in Italy. It is shown that the sepulchral caves of the Italian islands are related to those of the peninsula, that they indicate an extensive geographical distribution of neolithic civilization, and the derivation from this of the eneolithic civilization. Attention is called to the discovery on the island of Pianosa of vase fragments of black color, decorated with points filled with a white substance, a form of ornamentation found in the caves of Sardinia and Sicily, and in the eneolithic tombs of the continent. At Chiaristella a Villafrati, in the province of Palermo, vases have been found like those found in the caves of Sardinia, of the Apuan Alps, the Basilicata, etc. In eastern and southern Sicily, and perhaps in the entire island, the civilization of the eneolithic period differed much from that of the neolithic period. Orsi sees here two distinct and successive migrations, but now regards them as both of Iberian-Ligurian stock. Notwithstanding the peculiarity of the Sicilian eneolithic civilization, there exist proofs of connection between that and the same period on the continent. Foundations of circular huts have been found, especially at Barriera near Catania, like those of the neolithic and eneolithic periods on the peninsula. The resemblance is very close between the artificial eneolithic caves of Sicily and tombs of the same period in Italy, especially in southern Italy. The different classes of neolithic and eneolithic antiquities of the continent, of Sicily, and the other islands, are due to the various branches of the Iberian-Ligurian family, each having its own peculiar development.

Poggio Buco, the Ancient Statonia.—The excavations of Mancinelli at Poggio Buco near Pitigliano, in 1896-97, produced the following results. The supposition that the ancient town on this site was Statonia is supported by the discovery of a lead missile, with the inscription "Statnes." In the town itself were found remains of a temple which was built of tufa, bricks, and wood, dating from the end of the sixth century B.C. In wells within the temple area and in others elsewhere were found architectural fragments of terra-cotta, votive offerings, coins, and Etruscan inscriptions,—some representing the seventh and sixth centuries, others the last three centuries B.C. Of the temple, fragments of the terra-cotta cornice were found, and parts of three terra-cotta friezes of different patterns. Each frieze was composed of rectangular slabs, having each the same picture in low relief; the first represented animals, the second horsemen, the third chariots. They belonged to the interior of the temple. More numerous but less interesting were the votive offerings, vases, lamps, weights, coins, etc., belonging to the later period.

A small street was found paved with tufa and lined with the remains of buildings, which led to a small square also paved with tufa. The circumference of the ancient town, so far as it can be determined, was about 3 km. Some very early vase fragments were found, which indicate that the site was inhabited even before the arrival of the Etruscans.

In the excavation of the necropolis, it was found that the chamber tombs

are later than the tombs *a cassone*; in the latter, vases of *bucchero nero* and those painted in the Corinthian and Italic-Corinthian styles appear only rarely and then in those of latest date, while these vases are found in large numbers in the chamber tombs. It appears that these two styles of pottery came into use at about the same time. The tomb of the Etruscan-Roman period is a reduced form of the chamber tomb, — usually, a corridor with one loculus at the end.

The discoveries in the necropolis as well as those in the town, — especially the fact that no red-figured vases are found, — prove that civil life came to a sudden end here at the end of the sixth century, and was resumed in the third century B.C. Probably, as the strength of the town had diminished, the inhabitants took refuge in some other city. Then, when the Romans scattered the population of the large towns in the third century, a settlement was again made on the old site, but one much inferior to the first.

Excavations were also made at Pitigliano, and vases were found like those at Poggio Buco; others, however, represented the period, — the fifth and fourth centuries, — which is not represented at Poggio Buco. (G. PELLEGRINI, *Not. Scavi*, November, 1898, pp. 429-450; 9 figs.)

Ports about Lake Garda. — In *Jh. Oesterr. Arch. I.* 1899, Beilage, pp. 1-14, 2 maps, L. M. Hartmann discusses the thirteenth chapter of Book III of the Lombard History of Paulus Diaconus, and fixes the sites of the *castra* mentioned as being in the *territorium Tridentinum* in 590 A.D. These Lombard forts are closely connected with their Byzantine (and Roman) predecessors.

Topographical Studies. — In *Jh. Oesterr. Arch. I.* 1899, pp. 80-103, Otto Cuntz gives some of the results of his study of Roman Itineraries. The sign *co*, occurring in the "Tabula Peutingeriana," is really the sign ∞ , *mille*, and stands for one mile or a fraction of a mile. The seven instances of the sign are examined. They are: (a) *ad sanctum petrum ∞ ponte adriani*, (b) *in uinias ∞ puteolis*, (c) *confluentibus ∞ singiduno*, (d) *cosa ∞ succosa*, (e) *foro clodo ∞ sabate*, (f) *fons ∞ neapolis*, (g) *tabellaria V? ∞ grauiscia*. The site of *Aequum Faliscum* is discussed. *Trebula Suffenas*, in *Monte Grani*, in *monte Carbonario*, *Vignas*, *Sublacio*, *Angulus*, the roads north of *Capua* on the "Tabula Peutingeriana," and *Gela siue Philosopanis* are also investigated.

The Treasure of Boscoreale. — The fifth volume of the *Mon. Mém. Acad. Insc. (Monuments Piot)* fasc. 11 and 12, 1899, is devoted to the treasure of silver vessels from Boscoreale. The text (130 pp.), by A. Héron de Villefosse, consists of a detailed description of the vessels, with discussion of their position in the history of art. An additional number, containing the conclusion of the text, is to be issued soon. Thirty plates give a complete publication of the vessels.

Sicel Remains at Plemmyrium. — In 1891, P. Orsi explored forty tombs on the northeastern part of Plemmyrium, — tombs of the second Sicel period, dating from the twelfth or eleventh century B.C. In February, 1897, he excavated others on the northwestern side of the hill. Objects of all periods were found, some of the tombs having been in use for many centuries.

Most interesting were antiquities of Mycenaean type, especially two bronze daggers, a necklace, and an ivory comb. These tombs belonged to the Sicel settlement which lined the harbor of Syracuse; it was on the edge of the Mycenaean civilization, which did not penetrate the interior of the island. By 1000 B.C., these people had disappeared, probably driven into the interior on the arrival of the Greeks; it is likely that the Greeks reached Sicily as early as the eleventh century.

At the same time, Orsi explored the ruin on Mondjo, the highest point of Plemmyrium. He found the massive stone foundation of a circular structure, 24.35 m. in diameter. In the centre were other stone foundations and a rectangular trench. He thinks that the structure was a large sepulchral monument, consisting of a ring wall and a mound of earth, built to receive the remains of the Syracusans who were killed while fighting against the Athenians.

A Sicel tomb and other evidences of occupation have been found on the little island in front of Plemmyrium, called *Isolotto*, or *Scoglio della Galera*. (P. Orsi, *Not. Scavi*, January, 1899, pp. 26-42; 12 figs.)

Sicilian Gods.—The *Ἄλλοι* and the *Παλικοί* are two distinct groups of divine beings; the former were the gods of the volcanic *crateres*, or bubbling lakes, of Eryke (Lake Fittija); the latter of a sanctuary of Palike (Salinetta de Paternò). The cult of these chthonic deities doubtless goes back to the first inhabitants of the island. That of the Palici was influenced by a Phoenician cult, and, in fact, the name Palici is Phoenician. The god Hadranos, widely worshipped in Sicily and identified with Zeus, or Jupiter, and with Vulcan, is to be identified with the Syrian god Hadran, or Hadaran, known at Hierapolis and Baalbek. The Sicilian hero Pediakrates, said by Diodorus to have been killed by Heracles, is originally a "Korndämon," like Carnus at Sparta and others. (ISIDORE LÉVY, *R. Arch.* XXXIV, 1899, pp. 256-281.)

FRANCE

Small Gallo-Roman Monuments.—In *R. Arch.* 1899, pp. 114-117, A. Vercoût describes some objects found at Langres about 1860 and at Besançon about 1867. At Langres was a stele with the inscription DIONYSIVS, some small bronzes of Augustus, some nails, some *jetons* belonging to a child's game, some bits of stucco, and some fragments of pottery. Potter's marks are: GERMANIF (A and N in ligature), HOETASF, OF · SEC, COSAXTO, CINTVGNATU, and (from Sous-Murs) COCIA. On fragments of pottery from Besançon are the marks MOM and CALENDIO. A rude statuette from Verdun-sur-Meuse is published in a cut. A nude female figure is represented. The statuette is cast in copper, but details were finished with the burin. An inscription on the base reads DIESBER · S · TIA.

An Inventory of Gallo-Roman Figlinae.—In the *Revue des Études Anciennes*, I, 1899, pp. 143-162, Camille Jullian, under the general heading,

'Notes Gallo-Romaines,' writes of the ends and methods to be kept in view in an attempt to make an inventory of Gallo-Roman potteries. Archaeology should be made to record materials, instruments, methods of work, and decorations, epigraphy should collect the inscriptions with care for their forms, while names of persons and places should be made to throw light upon the sites of the industry. The potteries should be classified geographically, not by departments, but by the ancient towns.

The Terra-cotta Vase of the Musée Carnavalet.—The well-known inscription on the two sides of the terra-cotta vase found in Paris in 1867, and now preserved in the Musée Carnavalet, has been provided with another interpretation by Michel Bréal, which appears in *C. R. Acad. Insc.* 1899, pp. 193 f.:

OSPITAREPLELAGONACERVESA
COPOCNODITVABESTREPLEDA

The generally accepted interpretation is: (*H*)ospita reple lagona(*m*) cervesa; copo, conditu(*m*) (*h*)abes, est reple(*n*)da. Bréal believes that there is a ligature AA in the second inscription and reads *copocna* as the feminine of *copo*, with a Celtic termination (cf. *ibid.* p. 210), and interprets: *Copocna: auditum, habes, est repleta*. This is not accepted by Abbé Thédénat (*Ibid.* pp. 200–205; pl.), as he does not believe there is a feminine *copocna* and declares that there is no evidence of an A on the vase. He accepts the usual interpretation as given above, but regards *conditu(m)* as a noun and the two inscriptions as distinct. On p. 236 in the same number of *C. R. Acad. Insc.* Abbé Thédénat, attributing the suggestion to Gaston Paris, skilfully supports *reple da*, i.e. "fill and give (to me)" as the correct explanation of the second inscription. The *est* he explains "Il y en a."

Etruscan Origin of the Calendar of Coligny.—In *C. R. Acad. Insc.* 1899, p. 178, is a brief abstract of a note of G. Poisson, in which he tries to show that the calendar of Coligny must derive its cycle of five years originally from an Etruscan source.

Sainte Victoire.—In the *Revue des Études Anciennes*, I, 1899, pp. 47–58, C. Jullian, as a beginning of 'Notes Gallo-Romaines,' treats of the Sainte Victoire of Volx and Mont Sainte-Victoire, near Aix-en-Provence. He finds that the former is derived from the goddess Victoria, who is a Romanized form of the Celtic goddess Andarta (Andraste or Andate, Dio Cass. LXII, 6, 7), while the name of the latter is derived from that of a god, Ventur or Venturius, and has nothing to do with goddess Victoria nor with the victory of Marius over the Teutons.

SPAIN

Phoenician Cemeteries in Andalusia.—In *R. Arch.* XXXIII, 1898, pp. 328–336 (pls. xiii–xv; cut), the French Consul-general de Laigue records the discovery of Phoenician tombs at and near Cadiz from 1887 to 1895.

The tombs are rectangular, built of heavy blocks. In one was found a fine anthropoid sarcophagus, now in the Cadiz museum. The person represented is a bearded man. The work shows Greek influence, and cannot be earlier than the time of Pericles, while a later date is more probable. The small objects, personal ornaments and the like, including a statuette of Osiris, are, like those found in the Phoenician tombs, of Egyptian style, if not actually of Egyptian origin.

Polychrome Statuary in Spain.—In *C. R. Acad. Insc.* 1898, pp. 794–806, Dieulafoy gives an account of colored statuary and reliefs in Spain. The earliest extant monument of this art is the bust from Elche, but the practice of coloring sculpture seems to have been continued throughout antiquity, and was not given up at the time of the Renaissance when Italian artists abandoned it.

The Iberian City of Ello.—In the *Revue des Études Anciennes*, I, 1899, pp. 63–71, Pascual Serrano Gomez describes the ruins of an ancient city in the *Llano de la Consolacion*, near Montealegre, in the province of Albacete, Spain. Several pieces of Roman sculpture have been found here, some of which are in the Louvre, others in Madrid. Remains of Roman walls are extensive. The *Via Heraclea*, later *Via Augusta*, leading from Gades to Rome, passed by this important city, which is to be identified with the ancient Ello. The city appears to have been inhabited from an early date, though no remains earlier than the iron age have been found. A sketch map accompanies the article.

BYZANTINE AND MEDIAEVAL ART

Late Anatolian Art.—In the *Annual of the British School at Athens*, No. IV, pp. 79–94, J. W. Crowfoot publishes 'Notes on Late Anatolian Art' (7 figs.). He first discusses 'Ornament on Phrygian Stelai,' and finds that an ornament of conventional vines and flowers can be traced back to the second century after Christ. About A.D. 200 it begins to be supplanted by a naturalistic vine-ornament. Upon later gravestones "oriental" rosettes, scroll-work, etc., appear. In Byzantine art of the sixth century the oriental, natural, and classical elements are distinguishable. The second part of the article is devoted to the church at Yürme. This now ruined church was a vaulted structure of the early fifth century. It had a narthex extending across the west end entered by five doors. There was little carved ornament. A capital found in the village bears a monogram explained as Eudoxia, either the mother or daughter of Theodosius II. The nearest parallels to this building are Syrian churches, but the use of external buttresses distinguishes this alike from Syrian and Greek Byzantine buildings. The third section describes and publishes some architectural fragments, — capitals and dossierets, — from Yassi-euren.

The Symbol of the Fish.—M. Mowat, in a communication made to the Society of Antiquaries of France, presents the interesting view that the

formula Ἰησοῦς Χριστὸς, Θεοῦ Υἱός, Σωτὴρ, the initial letters of which form the word ΙΧΘΥΣ, which was adopted as an early Christian symbol, is based upon the formula found on Alexandrian coins of the time of Domitian, son of Vespasian, Αἰσκλητάριον Καίσαρος, Θεοῦ υἱός, Δομντιανός, which in turn is derived from the formula on coins of Augustus, *Imperator Caesar, Divi filius, Augustus* and *Caesar Augustus, Divi filius, Pater Patriae*. The formula of the fish then originated in the church at Alexandria after the second persecution under Domitian and as a protest against the epithet Θεοῦ υἱός assumed by the emperor. This antedates by a quarter of a century the Neo-Sibylline verses quoted by Eusebius, in which the symbol is treated as an acrostic. (*B. Soc. Ant. Fr.* 1898, pp. 121-122.)

A Chapter in the History of Vestments.—In *L'Arte*, 1898, pp. 89-120, G. Wilpert publishes three important studies on the history of vestments. The first treats of the triumphal or festal robes of Roman Consuls, as represented on monuments of the fourth and succeeding centuries. This consisted of a *Tunica talaris et manicata*, the *Dalmatica*, and the *Toga picta*. The latter in process of time was folded so as to resemble a sash or stole. The second study treats of the *Pallium*, mentioned in the Law concerning the Vestments in the year 382. No direct monuments are known which represent the *pallium* prescribed for the *officiales*. But analogous garments indicate that by the same process of folding this came to resemble a sash or stole. The third study treats of the *Pallium Sacrum*. This had a similar history as the *toga picta* of the consuls and the *pallium* of the *officiales*.

A Byzantine Ivory Box.—In *L'Arte*, 1898, pp. 212-213, Professor Venturi publishes a Byzantine ivory box in a private collection in Rome, the composition of which argues an earlier date for such Byzantine boxes than has been assigned by Molinier, Robert von Schneider, and Hans Graeven.

Byzantine Stamped Glass.—In the *R. Ét. Gr.* for 1896, G. Schlumberger wrote upon Byzantine glass coin-weights. Some doubt has been thrown upon his interpretation of such stamped glass, inasmuch as none of the examples which he examined were stamped with numbers to indicate the amount, as in the coin-weights of lead or bronze. In the *Byz. Z.* 1898, pp. 603-608, Dr. Mordtmann describes seventeen examples of such glass stamped weights, in several of which the analogy with the bronze weights is rendered more complete by the presence of letters to indicate the amount.

Ivory Portrait of Queen Amalasvintha.—The ivory diptych published by Gori, *Thesaurus Diptychorum*, II, pls. 11, 12, is now divided. One half is in the Museo Nazionale in Florence, the other in the Royal Museum of Vienna. The Florentine portion bears the figure of a queen, identified by Hans Graeven in *Jb. Preuss. Kunsts.* 1898, pp. 82-88, as Queen Amalasvintha, wife of King Athalarich. The diptych must have been carved soon after the year 526.

The First Crusade.—Students of mediaeval history will be glad to have their attention directed to the very thorough chronology of the First Crusade (1094-1100), of which the first instalment is published by H. Hagenmeyer in the *R. Or. Lat.* 1898, pp. 214-293.

Lodges of the Templars in Syria, Cyprus, and France.—In the *R. Or. Lat.* 1897, pp. 389–459, and 1898, pp. 156–214, A. Trudon des Ormes has prepared a classified list of the lodges of the Templars established in Syria, Cyprus, and France.

On the Form of Romanesque Columns.—While the Romanesque column was in general cylindrical, examples of columns and colonnettes with shafts diminishing in diameter toward the top are cited for France in the Provence, in the Comtat Venaissin, at Roussillon, and in Languedoc; for Germany in Rhenish, Bavarian, Saxon, and Hanoverian churches. Examples of this survival from classic architecture are found also in Switzerland and even in Sweden. (VICTOR MORTET, *Bibl. Éc. Chartes*, 1898, pp. 578–588.)

Eastern Influence on Western Architecture of the Eleventh Century.—At a meeting of the Archaeological Institute (London), April 5, 1899, Mr. J. P. Harrison read a paper 'On the Influence of Eastern Art on Western Architecture in the Eleventh Century.' So little is known of the state of architecture in France and England in the first half of the eleventh century that it seemed well to give some of the information bearing on the subject which has lately been gathered from the works of Baron de Caumont and M. Viollet-le-Duc. The chief information from these authorities is the influence exerted in the centre of France by a colony of Greek merchants who established an emporium at Limoges, whence Eastern art and architectural ornament were diffused along trade routes in different directions early in the eleventh century, besides the introduction of cupolas and vaulting in Aquitaine. A second important improvement in architecture—in this case in Normandy at Rouen and Bernay in the time of Duke Richard II—appears to be due to visits from Syrian and Armenian bishops and monks at about the same date. Symeon, the abbot of St. Catherine's on Mount Sinai, in particular spent two years at Rouen, and built a church there for a Norman nobleman. M. Ruprich-Robert describes the architecture at Bernay as entirely different from the Norman work at Caen, evidently by a foreign artist. The date of the church is pronounced by M. Robert to be before 1050. Another point of considerable importance on which he throws light is the introduction into Western Romanesque of a feature derived from Syrian art. It is the change of a Latin plan of church for an Eastern arrangement of pillars, two and two, of different sizes, at St. Étienne at Caen by Lanfranc in 1064, with a view of introducing vaulting. Mr. Harrison pointed out that alternate pillars and wall shafts like those at Caen exist in Harold's church at Waltham, believed to have been built at nearly the same time; and that the chevron ornament on the nave arches was not a Norman invention. (*Athen.* April 15, 1899.)

The Origin of French Mediaeval Architecture.—In *L'Ami d. Mon.* 1898, pp. 203–210, Édouard Corroyer protests against the use of the term Gothic architecture and substitutes for it French mediaeval architecture. Its origin he still persists in finding in Aquitaine, Anjou, and Maine.

The Influence of French Gothic upon German Sculpture.—While French archaeologists like Enlant and Bertaux are tracing the influence of

French Gothic art in Italy and the Orient, it is interesting to find a German tracing the same influence in Germany. A. Schmarsow in *Rep. f. K.* 1898, pp. 417-426, recognizes French influence upon German sculpture not only in localities near the border line of France, but in remoter quarters, such as Magdeburg, Naumburg, and Bamberg. The sculptures of the cathedrals of these cities are among the finest products of Gothic sculpture in Germany.

Claus Sluter the Elder and Hannequin from Bois-le-Duc.—In the *Bibl. Éc. Chartes*, 1899, pp. 86-93, Henri Stein publishes a document from which it appears that an architect, Claus Sluter, father of the celebrated sculptor of the same name, and originally from Mainz, was called by the Duc de Berri to Bourges, where he lived in company with a painter on glass from Bois-le-Duc named Hannequin, also in the employ of the Duc de Berri. The document is a royal grant of pardon to Hannequin, who had killed the elder Sluter in a fray.

CYPRUS

The Abbey of Lepais.—In the *Ann. d. Mon.* 1898, pp. 219-233, C. Enlant publishes an account of the Abbey of Lepais or Episcopia in Cyprus. The church is Cistercian in type and dates from the thirteenth century. The cloister is fourteenth century Gothic.

French Tombs in the Island of Cyprus.—C. Enlant, whose work, *Les monuments gothiques de l'île de Chypre*, is soon to be published by Leroux, presents an extract from this work in the *R. Art Chrét.* 1898, pp. 429-440, in which he considers the sepulchral slabs, sarcophagi, and painted tombs of the thirteenth and fourteenth centuries in Cyprus.

ITALY

Frescoes in the Transept of the Lower Church of S. Francesco at Assisi.—In the *Rep. f. K.* 1899, pp. 1-12 Paul Schubring reaches the following conclusions concerning the frescoes of the lower church of S. Francesco at Assisi. After the upper church had been finished and painted, attention was given to the lower church, and first of all to the cross-grained vault where the transept crosses the nave. Here Giotto worked with one assistant after his stay in Padua in 1306, and also painted the frescoes of the Crucifixion and the Legend of S. Francesco in the right transept. The ceiling frescoes of this transept are assigned: the history of the Child Christ to Giotto, and the later scenes of Christ's life to an artist from Siena. Then followed the left transept, painted with scenes from the Passion, by Pietro Lorenzetti, with a series of heads of saints painted by Simone Martini between 1317 and 1320.

The Cathedral of Cefalù.—In *Archaeologia*, LVI, 1898, pp. 57-70 (3 figs.), George Hubbard gives a description of the Cathedral of Cefalù, Sicily. The building was begun in 1132, under Count Roger's son Roger, the first king of Sicily. The roof was repaired in 1263. The church is built on the plan of the Latin cross, but with three apses at the east end.

The choir and transepts are vaulted and groined, while the nave has an open wooden roof. The special and predominant feature of the church is the pointed arch. All the original structural arches are pointed. The highly enriched west entrance, in which the round arch occurs, is a later alteration. The mosaics in the church are evidently the work of Greek artists. The writer mentions the somewhat close connection between England and Sicily in the twelfth century and believes that the pointed arch was introduced into England from Sicily.

S. Ambrogio at Milan.—The volume entitled *Ambrosiana* published at Milan in 1897 to commemorate the fifteenth centenary of the death of S. Ambrogio, contains a monograph of Luca Beltrami on the church of S. Ambrogio. In this monograph Beltrami assigns the church, with its ribbed cross vaults, to the ninth century. This view is rigorously criticised by G. B. Toschi in *L'Arte*, 1899, pp. 231-244, who shows the improbability that the Lombard type should have antedated other forms of European Romanesque by two centuries.

Archaeological Studies in Milan.—Serafino Ricci gave a lecture, January 24, 1899, before the R. Accad. Scientifico-Letteraria di Milano, on *Archaeological Studies in Milan*, in which he gave an interesting summary of the archaeological work accomplished by Milanese scholars from the fifteenth century to the present day. The lecture is published in part in the *Arch. Stor. Lomb.* 1899, pp. 87-112.

Mediaeval Monuments near Monte Vulture.—In the supplement to *Napoli Nobilissima* for 1897, in an article entitled 'I monumenti medioevali della regione del Vulture,' E. Bertaux draws attention to the French influences exhibited in the architecture of a number of twelfth and thirteenth century churches in the vicinity of Monte Vulture in southern Italy. (C. V. FABRICZY, in *Rep. p. K.* 1898, pp. 331-332.)

Bas-reliefs by Pacio and Giovanni di Firenze at Naples.—Schulz, in his *Denkmäler der Kunst des Mittelalters in Unter-Italien*, Vol. II, and Bertaux, in *Napoli Nobilissima*, Vol. IV, fasc. X, have called attention to the fine series of fourteenth century reliefs in the church of Santa Chiara in Naples, representing the story of S. Catharine. Stanislas Frascchetti publishes these reliefs in *L'Arte*, 1899, pp. 245-255, and on the ground of their resemblance in style to the monument of Robert of Anjou in Santa Chiara, assigns their authorship to Pacio and Giovanni di Firenze, contemporaries of Andrea Pisano.

SPAIN

The Ministerial Chalice of Silos.—In the *R. Art Chré.* 1898, pp. 358-362, E. Roulin describes and illustrates a rare chalice which forms part of the treasure of the Abbey of Silos, a town of the province of Burgos, in the heart of Spain.

Though the inside of the bowl is gilded, the chalice is of silver and is somewhat clumsy in shape. The decoration in filigree is a little rude in execution, but interesting in design, showing Moorish influence in the horse-

shoe shape of the arch introduced. Judging from the workmanship the chalice exhibits, and from the lettering of a dedicatory inscription on its base, the author ascribes it to the eleventh century. The inscription declares it to be the offering of the abbot Dominicus, whose abbatiage was from 1041 to 1073.

FRANCE

A Fourteenth-century Madonna and Child.—In the *R. Art Chrét.* 1899, pp. 11–12, J. H. publishes a most interesting boxwood Madonna and Child, which long belonged to a convent founded by the Montmorency family. It is an excellent example of French sculpture of the fourteenth century.

Christian Ivories at Angers.—In the *R. Art Chrét.* 1898, pp. 287–292, L. de Farcy publishes a series of late Gothic ivories at Angers which are of considerable interest as illustrations of French mediaeval industrial sculpture.

A Twelfth Century Ivory Reliquary in the Museum at Angers.—The museum at Angers contains an ivory reliquary in the shape of a horn, which was presented to the Cathedral of Angers by Bishop Guillaume de Beaumont, who died in 1240. It is carved with oriental designs and is supposed to have been brought from the East by Bishop de Beaumont, who followed the Fifth Crusade. The inventory of the cathedral treasures under date 1255 records an ivory horn, which contained relics of Abraham, Isaac, Jacob, and Sarah. It is published by L. de Farcy in *R. Art Chrét.* 1898, pp. 468–470.

Boundary Stones of the Abbey of Saint-Seine.—In the *R. Art Chrét.* 1898, pp. 302–304, H. Chabeuf publishes three boundary stones of the Abbey of Saint-Seine. They are engraved with representations of saints, the drawing and superscriptions of which point to the thirteenth century, when the abbey church was built.

The Piscina of the Cathedral Church of Saint-Benigne at Dijon.—The *R. Art Chrét.* 1898, gives (p. 380) a hitherto unpublished illustration of the piscina of the cathedral church of Saint-Benigne at Dijon. This beautiful bit of architectural work is visible to-day, owing to the removal of some woodwork in the nave. It is lightly and delicately executed, although its proportions are unusually large. To avoid giving it the proportions of a window which would have the appearance of having been walled up, the architect gave much importance to the trilobes above, while the lancets below are strikingly slender.

Sepulchral Bronze of Frère Geoffroy Daniel at Fécamp.—The monk Geoffroy Daniel died at Fécamp in 1370. His sepulchral bronze was rescued from a workman in 1895 and placed in the museum at Fécamp. This inedited monument is published by Charles Normand in the *Ami d. Mon.* 1898, pp. 170–171.

The Abbey at Moissac.—In the *R. Art Chrét.* 1899, pp. 25–38, Jules Helbig gives an abundantly illustrated notice of E. Rupon's *L'Abbaye et les*

cloîtres de Moissac, Paris, 1897, and concludes that this is one of the most interesting and carefully prepared monographs in the field of French monastic history which has appeared in the last quarter of a century.

Abbey Church of Montier-Saint-Jean.—In the *R. Art Chrét.* 1899, pp. 6-10, Henry Chabeuf publishes one of the portals of the Abbey Church of Montier-Saint-Jean, a charming example of thirteenth-century art in Burgundy.

The Cathedral of Senlis.—In the *R. Art Chrét.* 1898, pp. 278-286, Émile Lambin presents the readers of the *Revue* with a general account of the Cathedral of Senlis, where is represented architecture of the twelfth, thirteenth, fifteenth, and sixteenth centuries.

The Cathedral of Soissons.—In the *R. Art Chrét.* 1898, pp. 441-449, Émile Lambin gives a descriptive account of the Cathedral of Soissons, the nave and choir of which date from the thirteenth century, the right transept from the twelfth and the left from the fourteenth century.

BELGIUM

The Abbey at Aulne.—In the *R. Art Chrét.* 1898, pp. 369-376, 456-467, L. Cloquet presents an historical and archaeological monograph on the abbey at Aulne. This Benedictine abbey, in 1147, fell into the hands of the Cistercians. The church, now in ruins, was built in the thirteenth century.

GERMANY

The Evangelarium in the Rathaus at Goslar.—In the Rathaus at Goslar is an Evangelarium, the miniatures of which E. Dobbert publishes in the *Jb. Preuss. Kunsts.* 1898, pp. 139-160, 183-190. The compositions are strongly Byzantine in character, but the deviations from Byzantine models are abundant enough to show that the miniatures are probably by a German hand. At Halberstadt there is a Missal, the ornamentation of which has much in common with the Evangelarium at Goslar, and which may be dated to the period from 1241 to 1245. The Halberstadt Missal seems to be rather later than and dependent upon the Goslar Evangelarium.

The Church of the Holy Trinity at Munich.—Many interesting details concerning the early history of the Church of the Holy Trinity at Munich are contributed by F. J. Schmitt in the *Rep. f. K.* 1898, pp. 382-387. This Franciscan church was built in 1294, injured by fire in 1311 and 1327, and rebuilt in 1375. The model of it, made by Jacob Sandtner in 1572, is now in the National Museum at Munich. The church was restored in 1618-20 and again in 1773, and demolished in 1802.

AUSTRIA-HUNGARY

Stone Crosses in Mähren.—In 1893, A. Franz published in *Mitth. C.-Comm.* an article on stone crosses in Mähren, in which he catalogued forty-three such crosses in this district. In the same periodical for 1899,

pp. 1-14, he adds sixty-four more, noting their location, dimensions, orientation, traditional purpose, and inscriptions. To the north of a line from Brunn to Olmütz stone crosses in Mähren are generally of solid form, while south of this line crosses carved in relief are more common.

St. Ruprechtskirche in Vienna.—The little church of St. Ruprecht is almost forgotten in modern Vienna. Its central nave dates from the Romanesque period, its one side aisle is Gothic in style, and its façade dates from the early part of this century. The plan of the church and many details are published by Anton Weber in *Mith. C.-Comm.* 1899, pp. 26-29.

ENGLAND

Metal Bowls of the Late Celtic and Anglo-Saxon Periods.—Many metal bowls have been found in England and also in Norway, made of thin bronze strengthened at the bottom and about the rim, and furnished with hooks ending in animals' heads, by which they were probably to be suspended. These are attached to disks which were fastened to the thin metal of the bowls. In some cases the disks and other thicker parts have been found without the thinner parts of the bowls, and they have therefore often been misinterpreted. The disks and other accessory parts of the bowls are adorned with scroll patterns in champlevé enamel. These patterns resemble those found in manuscripts illuminated in Ireland, or by Scotch scribes in Irish monasteries on the continent; and also those on sculptured stones of Scotland and Ireland, but not of England or Wales. Yet the evidence seems to be in favor of England as the place of their manufacture. The question then arises whether the spiral forms hitherto looked upon as specially Irish may not have originated in England. (J. ROMILLY ALLEN, *Archæologia*, LVI, 1898, pp. 39-56; 7 figs.)

The Abbey Church of St. Alban.—In a paper read before the Society of Antiquaries, December 2, 1897 (*Archæologia*, LVI, 1898, pp. 21-26; colored plan), William Page discusses the alterations made in the Abbey Church of St. Alban and their dates. The west front, built by Paul of Caen (1077-88), was probably not a beautiful structure, which would account for its removal in 1197 by Abbot John de Cella, who probably intended to build an entirely new west front about 73 feet westward of the west end of the Norman church.

Chapel of St. Thomas the Martyr in St. David's Cathedral.—This chapel is higher than the roof of the Cathedral. Within it is a beautiful Early English double piscina, consisting of two trefoil arches under a square head, having the spandrels filled with foliage. In one of the spandrels is a curious group explained as two armed men in combat, perhaps symbolizing war, while a dove in the eastern spandrel symbolizes peace. The chapel was built about 1220 A.D. The vault rises from octagonal shafts, and the bosses are richly carved. The two principal keystones contain, one the head of Christ with cruciferous nimbus, the other the Lord in glory. (ALFRED C. FRYER, *Reliq.* 1899, pp. 122-125; 3 figs.)

Aydon Castle, Northumberland.—Aydon Castle was originally built toward the end of the thirteenth century. In 1305 a license to crenellate was obtained. Additions and changes were made at three subsequent times, the latest being in the seventeenth century. The building is described in detail, and its history is given by W. H. Knowles in *Archaeologia*, LVI, 1898, pp. 71–88; 1 plan; 13 figs.

Iron Casting in Sussex.—The paper by J. Starkie Gardner on 'Iron Casting in the Weald,' a summary of which is given *Am. J. Arch.* 1899, p. 157, is published with 29 figs. in *Archaeologia*, LVI, 1, 1898, pp. 133–164.

IRELAND

Early Christian Art in Ireland.—Before Dante wrote of Paolo and Francesca, Christian art was familiar with the representation of a pair of lovers among the damned. Such a pair appears in the painting in the Campo Santo at Pisa, in the mosaics of Torcello,—this part being attributed to the tenth century,—and in a relief on a cross at Monasterboice. The cross is inscribed to Bishop Muredach, who died in 913 A.D. Christ with sceptre and cross stands in the middle; the redeemed in heaven, to the right, are absorbed in music. On the left, the condemned are seen cast into hell. The devil stands, with his three-pronged fork raised, behind two lovers who kneel folded in each other's arms and pressing face to face, while beyond them a second demon carries his brazier aloft, and, raising his left foot, kicks the crouching figure of another sinner. This scene is apparently traditional. (MARGARET STOKES, *Reliq.* 1899, pp. 110–115; 3 cuts.)

The Abbey of Timoleague.—In the *Reliq.* 1899, pp. 88–97 (6 figs.), H. Elrington describes the ruined Abbey of Timoleague, in the Barony of Barryroe, about 22½ miles from Cork. As it stands now, it is a Gothic building strongly impregnated with Celtic influence. Its Gothic characteristics belong for the most part to the Early English period, or to the transition period between Norman and Early English, and its Celtic characteristics rather to the period of the horizontal lintel and sloping jamb than to the Romanesque period. The abbey was built in 1370. It is now roofless, but otherwise in good preservation. It surrounds three sides of a court 60 yards square. At an end is the church, a large building with spacious choir, nave, lateral wing, transept, and bell tower. The tower was built in 1518. The details of the architecture are described at some length.

RENAISSANCE ART

ITALY

Antonio Della Porta, il Tamagnino.—From a document published in *Il Politecnico* in 1897 by Diego Sant' Ambrogio, it appears that Antonio della Porta executed the figured portions of the tabernacle to the right of the high altar at the Certosa di Pavia. Still unpublished documents show

that he was born not at Porlezza, but at Rovio, near Maroggia on Lake Lugano. His activity from 1491 to 1522 is traced by C. v. Fabriczy in the *Rep. f. K.* 1898, pp. 328-329.

Notes on the Study of Fra Angelico.—The recent volumes by Tuniati, *Frate Angelico* (Florence, 1897) and Supino, *Beato Angelico* (Florence, 1898), are made the basis of a careful study by Max Wingenroth in the *Rep. f. K.* 1898, pp. 335-345, 427-438. Wingenroth elaborates in detail the training of Angelico as a miniature painter, and by a comparative study of his Madonnas traces the gradual development of his style.

The Master of Correggio.—A phrase written by Spaccini in the sixteenth century suggests that Francesco Bianchi Ferrari was the master of Correggio. In *L'Arte*, 1898, pp. 279-303, Professor Venturi writes a critical estimate of Ferrari, publishes a series of documents relating to his work in Modena from 1481 to 1510, and concludes by drawing attention to the correspondences between the early works of Correggio and the paintings of Ferrari.

Notes on Leonardo da Vinci.—In the *Jb. Preuss. Kunsts.* 1898, pp. 225-266, Paul Müller-Walde publishes Leonardo's preliminary studies for the St. John of the Louvre, also several of his sketches of St. Sebastian. The Milanese School picture of St. Sebastian, in the Museum of Berlin, probably represents, more or less accurately, the completed work.

Domenico Rosselli.—In the *Jb. Preuss. Kunsts.* 1898, pp. 35-57, 117-134, C. von Fabriczy presents what is known from documents and the sculptured monuments of Domenico Rosselli, an almost forgotten Tuscan sculptor. His baptismal font at Sta. Maria a Monte (1468), and his altar table for the Cathedral at Fossombrone (1480), show the influence of Desiderio da Settignano, modified by that of Antonio Rossellino. His best-known works are decorative sculptures in the Ducal Palace at Urbino.

Sperandio of Mantua.—Sperandio has been long known as one of the foremost medallists of the Italian Renaissance. In the *Arch. Stor. Arte*, 1888, p. 385, and 1889, p. 229, Professor Venturi published documents which threw much light on the wider artistic activity of this artist. His sculptural works, especially the tomb of Pope Alexander V, in San Francesco, Bologna; a relief of Ercole I d'Este in the Louvre, and a bust of Nicola Sanuti (?) in the Berlin Museum, are published by Hans Mackowsky in the *Jb. Preuss. Kunsts.* 1898, pp. 171-182. In addition to these monuments, Professor Venturi in *L'Arte*, 1898, p. 374, attributes to Sperandio a terra-cotta relief of the Annunciation in the Cathedral of Faenza, and W. Bode, in *Jb. Preuss. Kunsts.* 1898, pp. 218-224, attributes to the same sculptor two terra-cotta Madonnas in the Berlin Museum, also a bronze plaque of Ercole I d'Este and his wife Eleanor of Aragon, and a fine medallion of Savonarola, shown in the Renaissance Exhibition recently held by the Berlin Kunstgeschichtliche Gesellschaft.

Early Florentine Maiolica.—For the Renaissance Exhibition held by the Berlin Kunstgeschichtliche Gesellschaft in 1898, was gathered from private collections in Berlin a series of early Florentine vases. Some of

these are published by W. Bode in the *Jb. Preuss. Kunsts.* 1898, pp. 206-217. They are strikingly oriental in form and design, nevertheless bear indications of being of local make. These date from the early fifteenth century. It is now known, however, that the art of glazing pottery was practised in Tuscany in the fourteenth, and possibly at the end of the thirteenth, century.

Paintings by Little-known Italian Masters.—In the *R. Art Chrét.* 1898, pp. 314-315, Gerspach adds to the list of works by little-known Italian masters the following:

(1) Milan. The Brera has brought a painting signed OPVS TOME ALANI CREMON MCCCC. The Civic Museum at Cremona contains one of his works.

(2) Pistoia. The Accademia Linguistica owns a fresco of the year 1292, signed: MAGISTER MANFREDINVS PISTORIENSIS.

It is known that Manfredino Alberti worked in the church of S. Zenone, Pistoia, in 1280.

(3) Castelvetro (Province of Modena). The church of Santa Maria at Castelvetro contains decorative wall painting by Fra Gian Antonio Scaccieri of the sixteenth century.

(4) Atena Lucana (Province of Salerno). The church of Madonna della Colomba is decorated with frescoes by Picchsueda di Polla.

Drawings in the Uffizi in Florence.—In the *Rep. f. K.* 1898, pp. 263-283, Emil Jacobsen treats of the drawings in the Uffizi which relate to paintings, sculptures, or buildings in Florence. He catalogues 204 of these drawings, which are mostly by Italian artists of the fifteenth and sixteenth centuries, and arranges them according to the sites of the monuments to which they relate.

The Church of Santissima Trinità, Florence.—A fresco of Domenico Ghirlandaio in this church, freed of its covering of whitewash in 1890, is published for the first time in *R. Art Chrét.* 1898, pp. 363-368. It is a magnificent work, representing the Sibyl of Tivoli announcing to the Emperor Augustus the coming of the Christ. While a great painter, Ghirlandaio can hardly be said to show genius; yet his 'Sibyl of Tivoli' exhibits a great power and inspiration.

Choir Books presented by Bishop Pallavicino to the Cathedral at Lodi in the Fifteenth Century.—Some fifteen years ago the cathedral authorities at Lodi sold some of their treasures; among these were six choir books presented by Bishop Pallavicino in the fifteenth century. These were offered to the Biblioteca Vittorio Emanuele in 1888, confiscated by the government, restored to the owner, and dispersed by sale in 1891. Descriptive notes of these choir books are given by Luca Beltrami in *Arch. Stor. Lomb.* 1899, pp. 116-124.

Description of the Parishes of Naples in 1598.—In the *Arch. Stor. Nap.* 1898, pp. 501-506, N. F. Faraglia publishes a description of the parishes of Naples made by the Notary Francesco Gennaro, of Naples, in 1598. The original document is preserved in the Curia Arcivescovile, and a copy of it is in the library of S. Martino Sopra Napoli.

On the Supposed Studies of Pinturicchio for the Borgia Apartments at Rome.—Professor Venturi has recently published in *L'Arte* an article on the drawings by Pinturicchio for the Borgia apartments of the Vatican, in which he rightly calls attention to correspondences, especially in costume, between certain figures in the drawings and the wall paintings. Of the series of seven drawings with oriental costumes, however, Professor Venturi fails to observe that only two are original drawings and that these have every indication of the individual style of Gentile Bellini, to whom the drawings are traditionally ascribed. The directions for coloring on one of the drawings are given in the Venetian dialect. It seems likely then that Pinturicchio made use of some of Gentile Bellini's studies of oriental costumes, made during the year he spent in Constantinople. (G. FRIZZONI in *Rep. f. K.* 1898, pp. 284-285.)

A Pontificale by Antonio da Monza.—In the Vatican is a splendid Pontificale with miniatures, usually assigned to Gherardo. A comparison with the signed work of Antonio da Monza in the Albertina at Vienna leads Professor Venturi to the belief that the miniatures of the Vatican Pontificale are by the same hand. (*L'Arte*, 1898, pp. 154-164.)

Lorenzo Lotto at Treviso.—In *L'Arte*, 1898, pp. 138-153, G. Biscaro publishes fifteen documents relating to Lorenzo Lotto in Treviso from 1503 to 1508. Little information is conveyed in them concerning his work during this period.

The Latin Bible of Federico d' Urbino.—In the ducal palace at Urbino is a Latin Bible of the date 1478 with seventy figured miniatures, according to G. Milanese executed for the most part by Attavante (1455-1520). A careful examination of these miniatures will exhibit several different hands. Attavante is one of these, but not the most prolific. In the absence of specific signatures these may be designated as Maestro unico, Maestro dei velluti, Maestro spigliato, Maestro livido, and Maestro dei colori cangianti. The Maestro unico draws his inspiration from Andrea del Verrocchio, the Maestro dei velluti and the Maestro spigliato from Domenico Ghirlandaio. An account of these miniatures and reproductions of three of them are published by Federico Hermanin in *L'Arte*, 1898, pp. 256-272.

SPAIN

A Reliquary in the Shape of a Hand at Silos.—The Abbey of Santo Domingo at Silos contains an unusual reliquary of silver in the shape of a hand. Beneath the upraised hand is a sleeve on which is inscribed, *Esta es la mano de Sant Valentin diola el ava Don Pe[dro]*, or, "This is the hand of Saint Valentine, presented by the Abbot Don Pedro." This Saint Valentine was Bishop of Saragossa. As the silver hand seems to be fifteenth-century workmanship, the Don Pedro may have been either Pedro de Arroyuela, Abbot of Silos 1480-90, or Pedro de Cardena, Abbot of Silos 1490-92. (E. ROUBIN, *R. Art Chré.* 1898, pp. 450-451.)

FRANCE

An Inedited Portrait of Henri IV.—In the Château d'Harambure is preserved a portrait of the Prince of Navarre, the future Henri IV, at three years of age. As Jean d'Harambure, Baron of Picassary, was a friend from childhood of the Prince of Navarre, it is not surprising that the portrait should be still preserved in this château. The portrait is published by Charles Normand in *Ami d. Mon.* 1898, pp. 133-137.

The Iconography of the Roman de la Rose.—In *C. R. Acad. Insc.* 1899, p. 15, is a summary of a paper by E. Müntz on the influence of the *Roman de la Rose* on the art of the fourteenth and the two following centuries. The figures of the *Roman* appear in many illuminated manuscripts and are found in combination with figures from other works, the *Vertus* and *Vices*, the *Siège du Château d'Amour*, the *Cité des Dames*, and the *Triumphs* of Petrarch.

Francesco da Laurana.—In *C. R. Acad. Insc.* 1899, pp. 257-268 (pl.), is an article by Maxe-Werly on Francesco da Laurana, caster and sculptor at the court of Lorraine. Laurana was still living in 1499, when he sold property at Marseilles. A "maitre Laurens," then living at Nancy, worked on the tomb of Yolande, daughter of King René, and her husband, Duke Ferry de Vaudémont, in the church of Joinville in 1495. Church and tomb were destroyed in 1792, but descriptions and defective illustrations enable it to be reconstructed. A document of 1504 shows that the lower part of the tomb was by one Jacques Bichot, but the "maitre Laurens," who worked at the tomb, is probably identical with Laurana, whose share of the work was probably limited to the recumbent statues of Yolande and her husband. This would explain the fact that the monument as a whole was not in the style of the Renaissance.

Nicolas Guillain, called Cambray.—Simon Guillain, 1581-1658, is a comparatively well-known artist. His father, a sculptor like himself, is less known. He was born probably about 1550 or 1560, but his works before 1613 are unknown. He was present at the marriage of a granddaughter in 1635, but his second wife is mentioned as a widow in 1639. Three works of Nicolas Guillain are recognized, published, and discussed by Paul Vitry, *R. Arch.* XXXIV, 1899, pp. 188-204 (2 pls.; cut). They are the monument of Martin Bellay in the church of Giseux (Indre-et-Loire), the statues of Pierre Jeannin and Anne Gueniot, his wife, in the cathedral of Autun, and the statue of an abbess of Notre Dame at Soissons. The abbess was probably Louise of Lorraine, and the statue was probably made from life about 1635. These works of Nicolas Guillain show conscientious realistic work and some talent, but nothing approaching genius.

BELGIUM

The Meister von Flémalle.—In the possession of the Countess de Mérode in Brussels is a fine Flemish triptych by an unknown master, whom Bode in the *Gaz. B. A.* 1887, p. 218, christened the *Meister des Mérodeschen*

Altars. Bode then ascribed to him two paintings in the National Gallery, and in 1893 Hymans attributed to the same master several paintings in the Prado Museum, Madrid. In the *Jb. Preuss. Kunsts.* 1898, pp. 8-34, 89-116, Hugo von Tschudi re-christens this artist the *Meister von Flémalle*, on the ground of three fragments of an altarpiece made by this artist for the Abbey of Flémalle, and now in the Städel Institute in Frankfort. He then ascribes to him another fragment of an altar in the Städel Institute, three paintings in Madrid, three in the National Gallery, one in the Somzée collection in Brussels, one in the Museum at Dijon, two in the Museum of Berlin, two in the Hermitage at St. Petersburg, one in the Rathaus at Löwen and two in the Museum at Brussels. In style this artist stands between Jan van Eyck and Roger van der Weyden, and may be regarded as the immediate predecessor of Hieronymus Bosch.

A Triptych of the Sixteenth Century.—Jules Helbig, in the *R. Art Chrét.* 1898, pp. 349-357, publishes a most interesting account, illustrated by photographic reproductions, of a triptych which has been until lately in the castle of Warfusée, the property of the counts of Oultremont. This work represents four scenes from the passion of Christ; on the left wing the 'Ecce Homo,' on the right the mocking of Christ by the soldiers, on the back of the two wings, used as a single panel, Christ falling under the weight of the Cross on the way to His Crucifixion, and on the central panel, the only one with a gold background, the Descent from the Cross. The donor, a fine figure, whose face bears the marks of strong character, is represented in the scene where Christ has fallen under the weight of His Cross.

There being no records of any kind concerning the painting, not even the name of the artist being known, Helbig makes a careful detailed study of it with a view to discovering what he can of its origin. His conclusions are that it is a work of the first quarter of the sixteenth century, and by an artist of the Low Countries, though he finds it difficult to attribute it to a particular school. The painter seems free from Italian influences and but very slightly affected by the spirit of the Renaissance. The modelling of the decorative border of the central panel seems to him to exhibit German taste. He finds Nos. 107 and 108 in the Gothic room of the Museum of Brussels so like this triptych as to be in all probability by the same artist, although the triptych seems to him to be the finest of the three.

HOLLAND

The Last Judgment of Lucas van Leyden.—In the *Rep. f. K.* 1899, pp. 30-61, Franz Dülberg publishes an exhaustive historical and descriptive account of the great picture of the Last Judgment by Lucas van Leyden, now preserved in the Civic Museum of Leyden. The date, 1533, assigned to this picture by Tanrel and accepted by Hymans, Michel, Lafenestre, and others, is shown to be groundless. The picture was ordered August 6, 1526, as an altarpiece in memory of Claes Dirczn, who died soon after 1524.

GERMANY

The Dürer Question.—Scheurl's *Libellus de laudibus Germaniae* is frequently quoted in the consideration of Dürer chronology. It should be noted, however, that the passage referring to Dürer occurs first in the second edition of this work, printed in Leipzig in 1508. It mentions the "Rosenkranz Festbild" which Dürer completed September 23, 1506. The Dürer passage does not occur in the first edition of Scheurl's work, which was written in 1505 and printed January 18, 1506. (R. KAUTZSCH, *Rep. f. K.* 1898, pp. 286-287.)

Jacopo de' Barberi and Albrecht Dürer.—In the *Rep. f. K.* 1898, pp. 346-374, 439-458, Ludwig Justi examines with care the opinions of Galichon, Ephrussi, and Thausing concerning the relation of Jacopo de' Barberi to Albrecht Dürer. He concludes that while Dürer may have been led by Jacopo to a study of proportion and of the antique, the strong German master nevertheless influenced the inferior Italian artist in his manner of engraving and painting as well as in the selection of types, subjects, and composition. The opposite view is entertained by Berthold Haendeke in the *Jb. Preuss. Kunsts.* 1898, pp. 161-170, who specifies the instances in which Dürer's studies of the nude female were based on those of Jacopo de' Barberi, his studies of the nude male on those of Pollaiuolo, whereas in some instances he was influenced also by Giovanni Bellini.

Jost de Negker.—Jost de Negker has been known as an engraver who copied the works of Dürer and of Cranach. In the *Rep. f. K.* 1898, pp. 377-381, Campbell Dodgson publishes a Temptation of S. Anthony engraved by him and now in the British Museum. This proves to be a copy of a work by an unknown master.

Nikolaus Knüpfer and Adam Elsheimer.—In 1896 Friedrich Schlie published in Schwerin a small volume on Nikolaus Knüpfer in which he catalogued some twenty of his works in addition to those already known, and, on the basis of definitely established dates, sketched his artistic development. In the *Rep. f. K.* 1898, pp. 186-197, Heinrich Weizsäcker analyzes one of the most important of these paintings, known as the "Jagd nach dem Gluck" or the "Contento," and shows that it was a more or less free copy of a lost painting by Adam Elsheimer and that this painting is also represented by a second copy made by Johan König in 1615.

The Signature H. F. and the Painter Hans Franck.—The Reformation partisans in the year 1529 destroyed most of the altarpieces and ecclesiastical wall paintings in Basel. It is largely through engravings that the predecessors of Hans Holbein are to be studied. In the *Jb. Preuss. Kunsts.* 1898, pp. 64-76, Heinrich Alfred Schmid catalogues seven drawings and twenty-five woodcuts signed H. F., here identified as the painter Hans Franck.

Hans Wechtlin's Illustrations of the Life of Christ.—Hitherto forty-three of Hans Wechtlin's illustrations of the Life of Christ have been

known, from books published by Knoblauch or Schott in Strassburg from 1508 to 1522. One more of these engravings, representing the saying "The Wages of Sin is Death," is found in a volume, in the British Museum, published by Schott in 1541, entitled *Enchiridion Christianismi. De Promissionibus, Incarnatione, Miraculis, Doctrina, Vita et Passione Iesu Christi filii Dei*. (C. DODGSON, *Rep. f. K.* 1899, pp. 64-65.)

The Subject of the Tucher Sepulchral Bronze at Regensburg.—The writers on Peter Vischer and his sons have misinterpreted the subject on the sepulchral bronze of Frau Margarethe Tucher in the Cathedral at Regensburg. That it does not represent Christ and the Sisters of Lazarus, but Christ and the Canaanitish Women, is proved by the inscription found under a replica of this bronze now in the National Museum at Munich. (BERTHOLD DAUN, *Rep. f. K.* 1898, pp. 198-201.)

Inscriptions on Brass Keys of the Sixteenth and Seventeenth Centuries.—The brass keys of the sixteenth and seventeenth centuries were not infrequently inscribed with Gothic characters of highly ornamental form, which seemed to be purely decorative. H. Kleinwächter has shown that the key to a Lutheran church in Posen contains an inscription which may be deciphered,

Nomen Christi benedictum in eternum.

Other keys appear to be similarly inscribed with biblical and other proverbs. (JULIUS KORTE, *Rep. f. K.* 1898, pp. 327-328.)

Glazed Faience from Cologne.—Catalogues of collectors and dealers often attribute a certain class of glazed pottery to Augustin Hirschvogel of Nuremberg, whereas such ware dates from a period when he had given up making pottery. His successor, who worked after 1530, produced works which in form and technique appear to come from Cologne. Who this unknown Cologne potter was, who produced the faience published by O. von Falke in the *Jb. Preuss. Kunsts.* 1898, pp. 191-201, remains to be discovered.

AUSTRIA-HUNGARY

A Crystal Vase by W. F. Sibmacher at Prague.—In the Rudolphinum at Prague is a rock-crystal vase, mounted in gilded silver. On the vase is carved the Birth and the Resurrection of Christ. The vase is signed W. F. S. 1632. As signed works in carved crystal are rare, it is interesting to note that this vase was acquired at the Spitzer sale and appears to be identical with the vase described in the catalogue of the Künast collection of the year 1668 (see *Rep. f. K.* 1896, p. 31), where the artist's name is given as Wolff Friedrich Sippmacher. He was probably a relative of the Viennese goldsmith, Hans Melchior Sibmacher, who was the maker, in 1625, of a silver bowl in Klosterneuburg, and who was probably the son of the copper-plate engraver, Hans Sibmacher of Nuremberg. (O. K. CHYTL, *Rep. f. K.* 1899, pp. 62-63.)

ENGLAND

Painted Screens in Devonshire.—The papers read before the Society of Antiquaries by C. E. Keyser on 'The Panel Paintings of Saints on the Devonshire Screens,' February 25 and March 25, 1897 (cf. *Am. J. Arch.* 1897, p. 449), are published in *Archaeologia*, LVI, 1898, pp. 183-222. Two photographic plates of the screens in Ashton church, Devon, are given, and an appendix is added containing a list of the Devonshire screens still or till recently remaining with figures of saints, sacred subjects, and arabesque patterns depicted or sculptured on the panels.

Samuel and Nathaniel Buck.—In the *R. Art Chré.* 1898, pp. 381-383, J. A. Randolph gives a most interesting account of the life and work of the two brothers, Samuel and Nathaniel Buck, English engravers, who lived during the end of the seventeenth and the beginning of the eighteenth centuries. Mr. Randolph describes their method and style, and their works, topographical in character, comprising a vast number of views of cities, ancient castles, abbeys, priories, convents, monasteries, and landscapes. These were published in three large folios, forming to-day, from an archaeological standpoint, a most valuable collection.

Archaeological
Institute
of America

TWENTIETH ANNUAL REPORT OF THE COUNCIL OF THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

To the Members of the Institute:

I have the honor to submit, on behalf of the Council, the following report on the affairs of the Institute from September 1, 1898, to August 31, 1899.

The annual meeting of the Council was held in New York on May 13, 1899. By an arrangement finally agreed upon at the time of the adoption of the revised Regulations of the Institute on May 8, 1897, the annual meetings of the Managing Committees of the Schools of Classical Studies at Athens and in Rome were held in the same city on the two preceding days. This arrangement proves to be very satisfactory, since it enables the members of the Council, of the Managing Committees of the Schools, and of their three Executive Committees, who are resident in widely separated parts of the country, freely to discuss plans and policies in friendly intercourse between the meetings. This intimate relation promotes good understanding and good fellowship, and makes the official consideration of business at the meetings harmonious, expeditious, and effective. As in previous years all the meetings were held in the rooms of the Department of Architecture of Columbia University, and the officers of the Institute and of the Schools desire again to express their appreciation of the kindness of the President and Board of Trustees of the University and of the courtesy and genial hospitality of Professor William R. Ware, the Director of its Department of Architecture.

The meeting of the Council was largely attended. Besides its own members, members of the Managing Committees of the Schools at Athens and in Rome and former pupils of the Schools were present as guests of the Council and were invited to take part in its discussions. The occasion was made noteworthy by the presence of Professor C. E. Norton and Professor Charles Waldstein, both of whom addressed the meeting. Just twenty years had elapsed since the first meeting of the Institute was held in the spring of 1879, in Boston, under the presidency of Professor Norton, its founder. In receiving Professor Waldstein, the Council welcomed not only a guest who had been invited from abroad to address the Societies of the Institute, but also the first permanent Director of the School at Athens, for many years its constant friend and a wise promoter of its highest interests.

During the year the Institute has suffered the loss by death of three distinguished members: Mr. George Dennis of London, an Honorary Member, author of *Cities and Cemeteries of Etruria*; Dr. William Pepper of Philadelphia, a Vice-President, and a President of the Pennsylvania Society; and Mr. David L. Bartlett of Baltimore, an honored member of the Baltimore Society and for many years one of its representatives on the Council.

Six members have been added to the Council during the year: Mr. C. P. Bowditch of the Boston Society, as a Vice-President of the Institute; Mrs. Cornelius Stevenson of Philadelphia, as President of the Pennsylvania Society; and Rev. Dr. John P. Peters, Mr. Franklin MacVeagh, Professor S. B. Platner, and Professor E. P. Morris, as members respectively of the New York, Chicago, Cleveland, and New Haven Societies. The members of the Council now number thirty-nine.

At its annual meeting the Council received the resignation of its Treasurer, Mr. James Loeb. Mr. Loeb was forced, by reason of the state of his health, to relinquish the duties which he had performed with signal ability, and his resignation was

accepted, but with regret. The Council has entered upon its minutes the following vote :

The Council accepts with regret the resignation by Mr. Loeb of the office of Treasurer of the Institute. It recognizes gratefully the fidelity and efficiency of his discharge of the duties of his office, and desires to place upon its records the expression of its appreciation of the value of his many services to the Institute.

At the annual meeting the Secretary reported that at the beginning of the year the Institute numbered 128 Life Members and 705 Annual Members, and that, at the time of the meeting, the number of Life Members was 123, and of Annual Members 728, a total of 851, with a net increase for the year of 18.

The Council regrets to announce that, in consequence of the diminished membership of the Cincinnati and Washington Societies, it has seemed best no longer to attempt to maintain them as separate organizations. Some of their members have been transferred to other Societies of the Institute.

The name of the New Haven Society has been changed to the Connecticut Society of the Institute, and to this several residents of that state, who had been connected with other Societies, have transferred their membership.

During the year, 150 boxes of plates and cuts of former publications of the Institute and School at Athens have been transferred from the University Press to the Metropolitan Storage Warehouse in Cambridge, where they are separately stored.

The plan inaugurated by the Council in 1897-98, by which it provides courses of lectures each year before the Societies of the Institute, was successfully continued during the past winter. Lectures were delivered by Professor Perrin of Yale University, on *The Tanagra Figurines*, and on *A Classical Archaeologist before the Sistine Madonna*; by Dr. Joseph Clark Hoppin, now of Bryn Mawr College, on *The Masters of Athenian Vase Painting*, and on *Athletic Sports as Portrayed upon Greek Vases*; by Professor Breasted, of the University of Chicago, on *The Origin and History of the Pyramid*; by

Professor Seymour, of Yale University, on *A Midsummer Trip to the Lands of Hellas*; and by Professor Charles Waldstein, Slade Professor of Fine Arts in the University of Cambridge, England, on *The American Excavation of the Argive Heraeum*, on *The Spirit of Greek Art*, and on *The Art of Phidias*.

The Council herewith submits the reports for 1898-99 of the Chairmen of the Managing Committees of the Schools at Athens and in Rome, with the reports made to these Committees for the same year by the Directors of the Schools.

The Committee in charge of the School at Athens reports progress in the preparation for publication of the results of the excavation conducted at the Argive Heraeum during the years 1892-95 by Professor Waldstein, by whom the work, in two quarto volumes, will be edited, with the assistance of scholars who took part in the excavation and others who have been actively engaged on the arrangement of the collections and their preparation for publication. The Institute has had part from the beginning in this noteworthy undertaking. It contributed liberally to the fund by means of which the excavation was made; it has voted a subvention of twenty-five hundred dollars to the publication of its results; and it has appointed representatives—the President, Professor H. N. Fowler, and Mr. Edward Robinson—to serve on the joint committee which will have general charge of the publication in this country. Arrangements will probably be made by which the work will be furnished to members of the Institute on advantageous terms. The report to the Council at its annual meeting, made for the joint committee by its chairman, Professor Seymour, concluded with the announcement that the Committee, on the suggestion of Professor Waldstein, had unanimously voted to dedicate the work to Professor C. E. Norton, whose wise counsels and active interest had greatly promoted the welfare of the School at Athens.

The report in behalf of the Managing Committee of the School in Rome records action of signal importance. The

Committee has made the Directorship of the School permanent. To take this important step so soon after the foundation of the School, when the means for its support were not yet assured, required courage and faith, but the Committee was unanimous in its opinion that the action should no longer be deferred. The Director was elected for a period of five years. With him will be annually associated, as professors in the School, scholars of repute from the Faculties of our Universities and Colleges. The School thus secures permanence in control, and the bond is not weakened which unites it to American institutions of learning. That the School supplies a positive need and is an important addition to the resources of the higher education in America is a sentiment that has recently been publicly indorsed by many Presidents of American Universities.

The Council learnt with regret of the resignation of the chairman of the Managing Committee of the School in Rome, Professor Hale, of the University of Chicago. Professor Hale has managed the interests of the School for more than four years with energy and success. The Institute commits to the Managing Committee of each School the entire administration of its affairs; nevertheless, the Council, desiring to place on its records the expression of its appreciation of the value of Professor Hale's services, has entered upon its minutes the following vote:

The Council of the Institute, being informed of the resignation by Professor Hale of the office of chairman of the Managing Committee of the School in Rome, desires to record the expression of its regret that he has found it necessary to relinquish the position which he has held with distinction since the organization of the School, and also of its grateful recognition of the fidelity and ability with which he has conducted its affairs during the first four years of its history.

At its annual meeting, a communication in respect to the American School of Oriental Study and Research in Palestine was presented to the Council by Dr. W. H. Ward and Dr. John P. Peters, in behalf of the Council of the Society of Biblical Literature and Exegesis, to the following effect:

Professor J. H. Thayer reported to the Society at a meeting held on December 28, 1898, that the Council of the Institute, by unanimous vote, had authorized its Executive Committee to effect the union of the School with the Institute upon conditions similar to those under which the schools at Athens and Rome are affiliated with it, and had agreed, if the union should be effected, to guarantee to the School in Palestine aid to the amount of five hundred dollars for the year 1899-1900. [For the action of the Council, see the *Journal of the Institute*, Vol. II, No. 6, p. 475.] The Society hereupon voted that the School should be affiliated with the Institute on the terms stated, with the understanding that only such material produced by the School in Palestine, or relating to its explorations, as is of a distinctly archaeological and non-biblical character would be held to be subject to the prior claim of the *Journal of the Institute*, while papers and explorations of distinctly biblical interest would naturally be delivered to the Committee on Publication of the Society.

The Society of Biblical Literature and Exegesis has thus approved the union of the School with the Institute on the terms voted by the Council at its annual meeting in 1898. But no steps were taken toward the organization of the School in the past year, because of the absence in Europe of Professor J. H. Thayer, the chairman of the committee in charge of the School. On his return, the purpose of its founders is to proceed immediately with its organization. The exact terms of its relation to the Institute will be determined in conference with the Executive Committee of the Institute, and its entire administration, including the expenditure of its income, will then be committed to its Managing Committee.

The School at Athens has been forming in recent years a collection of lantern slides for the illustration of Greek topography, architecture, art, and classical antiquities. The collection is designed not to include subjects which can readily be obtained from ordinary dealers, but to supplement these with unusual and ordinarily inaccessible subjects, or with views which will specially illustrate the work of the School. Provision has been made by which the slides can be borrowed or duplicated and purchased. The collection has proved to be useful, and a joint committee has been appointed representing the Institute, the School at Athens, and the School in Rome to take charge of a general collection of slides to be managed

under the auspices of the Institute. The members of this committee are Professor Fowler, of Western Reserve University, for the Institute; Professor Howes, of the University of Vermont, for the School at Athens; and Professor Marquand, of Princeton University, and Professor Kelsey, of the University of Michigan, for the School in Rome. This joint committee will present a plan for the consideration of the Managing Committees and the Council, at the annual meeting to be held in May, 1900.

The Council elected the following officers to serve during the year 1899-1900: President, Professor John Williams White; Acting President (to serve in the absence of the President in Europe), Professor T. D. Seymour; Vice-Presidents, Mr. C. P. Bowditch of Boston, President D. C. Gilman of Baltimore, Mr. M. A. Ryerson of Chicago, Professor T. D. Seymour of New Haven, and Dr. Talcott Williams of Philadelphia; Treasurer, Mr. James H. Hyde of New York.

The income of the Institute, from fees of annual members, sales of publications, and interest on deposits in 1898-99 was \$6177.02; the income from fees alone, less the sums deducted by the treasurers of the Affiliated Societies for local expenses which, under the Regulations, must not exceed ten per cent of the sums collected by them, was \$5172. The income from fees in 1898-99 was less than it was in the preceding year and less than it will be in 1899-1900, for special reasons. The New Haven Society was organized in the spring of 1898, and the annual dues of its members for 1898-99 were promptly collected and paid into the treasury of the Institute before the beginning of the next financial year on September 1, 1898. They, therefore, appear in the accounts for 1897-98. The Cleveland Society also had established the practice of collecting its dues for the following year in May, and the greater part of its fees for 1898-99 appear in the accounts for 1897-98. Hereafter, in conformity with the general practice, it will collect its fees in the autumn. One of the societies has not yet rendered its account for 1898-99.

The budget annually voted by the Council at its meeting in May for the year that begins on the first of the following September is defrayed by the income for that year. It is therefore very important that the annual dues should be collected by the treasurers of the societies and turned over to the treasurer of the Institute as early in the financial year as possible. At its annual meeting in 1898 the Council passed the following vote at the request of Mr. James Loeb, its Treasurer :

Resolved : That the Council request the treasurers of the Affiliated Societies to collect in November, immediately after the holding of the annual meetings of the Societies, the annual fees due from members for the year beginning on the first of the preceding September.

Most of the societies comply promptly with this request. If it were disregarded, the Treasurer would be unable to meet the financial obligations of the Institute.

A heavy demand has been made on the treasury of the Institute during the calendar years 1897, 1898, 1899, on account of the *Journal*. When the Council voted, at its annual meeting in May, 1897, to establish the *Journal* in the Second Series, it determined to begin this Series with the calendar year 1897 ; but the funds used for this purpose were drawn from the income of the financial year that began on the first of September, 1897. Furthermore, the cost of publication of the first volume of the *Journal* in the Second Series was unusually heavy. The Council, desiring to maintain the sound business principle of not anticipating the income of any year, has been gradually reducing the deficit created in 1897, and hopes shortly to be able to meet all charges for publication in each financial year from the income of that year, without anticipating its receipts. By vote of the Council, on recommendation of the Board of Editors, the Institute now makes an annual appropriation of \$4500, of which \$1600 is contributed by the Schools at Athens and in Rome, for the publication of the *Journal*. This sum is paid over to the Board in three installments, each of \$1500, on January 1, May 1, and September 1. The Board has unanimously elected Dr. Clarence H. Young the Business

Manager, and will present a financial statement annually to the Council.

The Council voted to establish a standing Committee of three on American Archaeology, and Mr. Bowditch has consented to serve as its chairman. This Committee will consider the ways in which the Institute may again actively engage in the promotion of the study of this interesting and important subject, and will report from time to time to the Council. Mr. Bowditch addressed the Council on the possibilities of profitable work in this field, and since the meeting has sent to the Executive Committee the following memorandum relating to one department of the general subject :

MEMORANDUM OF PLANS FOR THE USE OF MONEY IN FURTHERING
THE STUDY OF CENTRAL AMERICAN ARCHAEOLOGY

(1) To follow out the migrations of the ancient tribes of Mexico, so far as the same can be done by a close examination and study (including exploration) of the ruins and remains which they have left along their tracks.

This would be a very expensive and long-continued work and would require years and a large amount of money to enable the Institute to bring about satisfactory results.

(2) To organize an exploring expedition to some particular locality in Mexico, Guatemala, or Honduras, and to conduct explorations in such a locality for one or more years.

This plan, although not necessarily taking a long time, would require a considerable sum of money.

(3) To employ Mr. Edward H. Thompson (who is now doing work in Central America for Mr. Stephen Salisbury) to do some special bits of work in Chichen Itza, under the auspices and for the benefit of the Institute.

(4) To offer a money prize for the best original work in some particular line of American Archaeology.

(5) To employ some first-rate lecturer, who shall deliver a course of lectures on American Archaeology in one or more colleges in this country.

(6) To undertake the publication in facsimile of some of the Mexican picture-writings, to be disposed of at a moderate price.

The regular charges upon the funds of the Institute are so many that it will be difficult, if not impossible, for any of these undertakings to be carried out by direct drafts upon its treasury. But these offer an attractive opportunity to the Affiliated Societies of the Institute to promote archaeological investiga-

tion and research. The Regulations of the Institute provide for just such profitable activity on the part of any society. Any moneys contributed for such a purpose are strictly appropriated to it, and contributions toward the cost of any exploration or similar undertaking may be assigned by the donors to the credit of any museum or public institution that they may select. As the Council has previously indicated, such an enterprise would incidentally strengthen the society that undertook it, since it would rouse local pride and interest; and the Council desires to call the special attention of the societies at their next annual meeting to the memorandum furnished by Mr. Bowditch.

The Regulations which were adopted in 1897 provide for an annual meeting of the Institute as a whole, for the reading and discussion of scientific papers by its members. On recommendation of the Executive Committee, the Council appointed the first of these meetings for the Christmas Holidays of 1899. It will be held in New Haven on December 27, 28, and 29, and the presence and active coöperation of many members of the Institute is already assured. The opening address will be delivered by Professor Charles Eliot Norton, Honorary President of the Institute. The Council hope that this meeting will happily inaugurate a series of annual meetings that will be permanent.

For the COUNCIL,

JOHN WILLIAMS WHITE, *President.*

American School
of Classical Studies
at Athens

EIGHTEENTH ANNUAL REPORT OF THE
MANAGING COMMITTEE OF THE AMERICAN
SCHOOL OF CLASSICAL STUDIES AT ATHENS

To the Council of the Archaeological Institute of America:

GENTLEMEN, — I have the honor to submit to you the Report for 1898-99 of the Managing Committee of the American School of Classical Studies at Athens, and also that of the Director, Professor Rufus B. Richardson.

The past year has been one of prosperity in the life and work of the School. Fifteen students have been in attendance, — a larger number than ever before. The highest number in previous years was eleven, in 1895-96 and in 1897-98. Four of the fifteen were young women; two being graduates of Smith College, one a graduate of Bryn Mawr College, and the fourth a graduate of Wellesley College. Of the young men, two had received the first academic degree from Cornell University, two from the University of Michigan, two from Yale University, and one each from Amherst College, Brown University, the University of Cincinnati, Dartmouth College, and Denison University. Six of the fifteen students had been in attendance at the School for at least one year previously; it was the fifth year of Mr. De Cou's residence in Athens. Never before have so large a number of students of previous years returned. Never, we are assured by the Director, has the work of the students been more earnest and enthusiastic.

The usefulness of an institution of learning is not measured by the number of its students; but the presence in our School of so many serious students — well trained in comparison with

what was possible a score of years ago — is a gratifying indication of the growing interest in classical studies in America, and of the adoption of a higher standard of attainment, and of a hearty appreciation of the opportunities which are offered by our School. We may also justly consider so large an attendance of students as good evidence that our trust has been well administered.

Professor Edward Delavan Perry, Ph.D., Jay Professor of Greek in Columbia University, has accepted his election by the Managing Committee, to serve as Professor in the School for the year 1900-1901. Professor Paul Shorey, Ph.D., Professor of Greek, and head of this department, in the University of Chicago, will render like service during the year 1901-1902. He was a student of the School during the first year of its life, 1882-83.

Mrs. Elizabeth S. Mead, President of Mt. Holyoke College, has resigned her place in the Managing Committee, and is succeeded therein by her colleague Miss Louise F. Randolph of the department of Fine Arts.

Professor William Gardner Hale of the University of Chicago, on his resignation of the Chairmanship of our sister School in Rome, ceases to be an *ex-officio* member of our Managing Committee, and resumes his membership by election, to which he was called in 1885. His successor as Chairman of the Managing Committee of the School in Rome, Professor Minton Warren of Harvard University, becomes according to our regulations *ex-officio* a member of our Committee, in which his place is taken for this year by the Acting Chairman, Professor Elmer Truesdell Merrill of Wesleyan University.

No other change has occurred in our Committee. That other institutions of learning in America should be brought into close relations with the School is desirable on every account. If this were achieved, its work in Greece would become more effective from the natural increase in the number of students, and the additional income could be used to excellent advantage.

As an indication of the interest taken in its work by the

members of its Managing Committee, the Chairman records with pleasure that nineteen members were present at the meeting of the Committee in May, representing thirteen of the supporting colleges, while other members were present by proxy.

On remitting \$1000 as the stipend for the second year of the Agnes Hoppin Memorial Fellowship, Dr. Joseph Clark Hoppin declared the intention of the founders of the fellowship to make it permanent during their lifetime, though reserving the right to discontinue it on giving notice not less than a year in advance. This generous action is all the more grateful to the Committee because of Dr. Hoppin's long and intimate connexion with the School, and as further evidence of his sympathetic approval.

Professor Benjamin Ide Wheeler has resigned the Chairmanship of the Committee on Fellowships which he held for two years, and has been succeeded in this office by Miss Professor Abby Leach of Vassar College.

Miss Harriet A. Boyd has been appointed Agnes Hoppin Memorial Fellow for 1899-1900. Miss Boyd was a student of the School in the year 1896-97, and won unsought distinction at the close of that year by her service as a volunteer nurse in the Greek army in the war with Turkey. In 1898 she received one of the fellowships of the School in the competitive examination. The two other fellowships of the School for 1899-1900 have been awarded to Mr. Benjamin Powell, A.B., Cornell University, 1896, A.M., *ibid.*, 1898, and to Mr. James Tucker, A.B., Brown University, 1897, who was a member of the School during last year.

The current circular of the Committee on Fellowships, giving information with regard to the examinations which are to be held on March 15, 16, and 17, 1900, and reprinting the papers which were set in the Fellowship examination of March, 1899, will be found in the Appendix to this number of the *Journal*, pp. 98-111.

Some persons may have been inclined to regard the fellowships as intended to be simply benevolent endowments to aid deserving students to spend a year in Greece. But in estab-

lishing them the Committee desired to set a higher standard of attainment, to secure a nucleus of members of the School who should remain in Greece during the full term of the Academic year, and also to stimulate students to definite achievement in a special department. It desires the holders of fellowships to do work that may stand comparison with that which is done by the members of the French and German Schools in Greece, — work of such high character that the statement of its results will correspond to a thesis for the degree of doctor of philosophy, rather than to an undergraduate's thesis for honors, although the latter possibly might suffice in the case of ordinary students. The Committee prefers not to make very hard and fast rules for the direction of the Fellows of the School, as regards either the exact limits of residence in Greece or the work to be pursued. In general, however, the incumbents of fellowships are expected to be not only better prepared for archaeological work in Greece than most of their associates, but also more earnest in their researches, and rather more closely bound by the Regulations of the School. The School year, in the opinion of the Committee, cannot wisely be shortened, although the climate of Athens in June and July is trying for some constitutions. Some subjects of research, it is true, can be pursued to equal, or even better, advantage in Berlin, Paris, or London, than at Athens, and study in the museums of Italy and of Northern Europe may be important as a supplement as well as an introduction to work in Athens; but our School is established primarily to encourage and assist researches which can be carried on better in Greece than anywhere else, and under ordinary circumstances the Fellows are not expected to ask for relief from the conditions of residence, but should choose fields of research which are suited to the opportunities which the School offers.

Many of our students go to Greece with no expectation of becoming archaeologists, but in order to become better classical scholars, — realizing that they will appreciate classical literature

more thoroughly, and be better teachers all their days, from their life in Athens and their acquaintance with the land and its monuments. Even these may study to advantage some central subject that they may learn the methods of archaeological research, but they are right in striving to gain a general view of the methods and results of archaeological work in Greece. Many archaeological facts are simple when seen in their proper place and relations which seem abstruse and complicated when studied in books by the beginner. Such students should also travel widely in the country, that before the mind's eye may hover, not a printed map, but the view of Attica which one has from Mt. Pentelicus, the view of Sparta which greets the traveller as he descends from Mt. Parnon, the picture of Olympia which is gained from the hill Cronion, and the panorama which is seen from Acrocorinthus. But if the student visits all the sites of Greece which are now easily accessible, and makes himself fairly familiar with the most important facts with regard to each, and learns to know the museums and monuments of Athens and Attica, as even a general scholar should, and gains some familiarity with the Modern Greek language,—he has little time remaining in his first year for a particular subject of definite archaeological work. Several interesting discoveries and observations have been made at different times by students in the first year of residence at the School,—scholars will remember Mr. De Cou's discovery in 1891-92 of the misplacement of scenes in the ordinary treatment of the Choragic Monument of Lysicrates, the decipherment by Mr. Andrews in 1895-96 of the inscription on the eastern architrave of the Parthenon, and Mr. Brown's discovery of inscriptions in the wall of the Acropolis,—but the first year of residence at the School, in ordinary cases, must be one of preparation rather than of achievement. The Committee is not prepared to confine the award of its fellowships to those who have already spent a year in Greece, and have become familiar with the land, its monuments, and its language; but those who have accomplished this preliminary

work are likely on several accounts to have the advantage in the fellowship examinations, and the founders of the Agnes Hoppin Memorial Fellowship wisely directed that in general preference should be "given to a candidate who has already spent a year as a student in the School at Athens."

Extended travelling in Greece, however, is not discouraged by the Committee. From year to year more time has been given by the Director and the students to tours in the interior. Details are given in the Director's annual reports, and Professor Emerson in his report to the Committee writes as follows:

The excavation of Delphi has not deterred the French School from detailing some of its members to explore Peloponnesus, Mt. Athos, Thrace, and Bulgaria, for examples of Byzantine architecture and painting. The German School has been active this year in Athens, Egypt, and Priene. Members of the British School have been busily planning and prosecuting excavations in Melos, Thessaly, Crete, Cyprus, and Egypt. The travelling work of our own membership has been too scattered and individual to make it the subject of systematic report, but some notion of the part it plays in the economy of the School year may be gathered from a list of the more important historic sites which have been visited by parties of two or more students since the date of my report for 1897-98: Volo, Velestino, Larissa, Tempe, Mt. Olympus, Thessalonica, Constantinople, Troy, Assos, Pergamon, Smyrna, Ephesus, Priene, Corinth, Nemea, Mycenae, Tiryns, Argos, Nauplia, Mantinea, Lake Stymphalus, Tegea, Mt. Cyllene, Sparta, Amyclae, Messene, Bassae, Olympia, Aegosthena, Mt. Cithaeron, Plataea, Thebes, Orchomenus, Delphi, Chalcis, Eretria, Thermopylae, Lamia, Laurium, Sunium, Myconos, Delos, Mesolongion, Agrinion, Thermon, Stratos, Arta (Ambracia), and Amphiloichian Argos. In Attica: Phyle, Icaria, Vari, Thoricus, Mt. Hymettus, Mt. Pentelicus, Marathon, and the Island of Salamis. Three gentlemen, Messrs. Hopkins, Hyde, and Morse, took advantage of the permission which was given them in January to visit Egypt, and proceeded up the Nile as far as Luxor.

Professor Emerson adds with regard to the climate:

Both indoor and outdoor work in Athens presuppose a rather rugged constitution under the conditions of temperature usually prevailing. From this point of view, the Committee's efforts to overcome the habit of treating Athens as a winter resort, deserve the most cordial support, although it would be going too far to insist upon its advantages as a summer one. No student whose time is limited need hesitate, of course, to come here at any season of the year.

The publication of the results of the excavations conducted in 1892-95 by Dr. Charles Waldstein as Director of the School, by means of funds contributed in part by the Institute, is anticipated by the Committee in the course of the next year. A considerable part of the manuscript is already in the hands of the Committee in charge, of which Professor John H. Wright will act as chairman. The work will be issued in two quarto volumes, with about 113 plates and 370 illustrations in the text. Six or seven of the plates will be of folio size, ten will be heliogravures of the most perfect workmanship, and six or seven others will be colored. In this publication Professor Waldstein will be assisted by Dr. Joseph Clark Hoppin (Vases), Mr. E. L. Tilton (Architecture), Mr. Herbert F. De Cou (Bronzes), Professor Richardson (Inscriptions), Mr. George H. Chase (Terra Cottas), Professor Richard Norton (Gems and Gold Ornaments), Mr. A. M. Lythgoe (Egyptian Scarabs, etc.), and by Dr. H. S. Washington and Dr. T. W. Heermance.

The Director's report gives interesting details with regard to the progress of the excavations at Corinth, and a careful account of the fountain Pirene will appear in an early number of the Journal of the Institute. The results of the work at Corinth are very gratifying. No archaeologist anticipated that at such a moderate expense so important topographical facts would be secured. Scholars remember the vastness of the field, and that the most definite previous attempt to identify the ancient *agora* had been made at least half a mile from the place where it is found. The "Square" of the modern hamlet is much nearer the centre of the ancient city's life than had been supposed. In the first campaign of excavation the theatre was discovered; in the second the famous fountain Pirene was found, and the very ancient ruined temple of which seven columns still stand was identified as the temple of Apollo, on the road to Sicyon. This year the ancient *agora* has been identified, with its *Propylaeum*, hard by Pirene,—the *Propylaeum* almost forming a continuation of the front wall of Pirene. In addition, the fountain of Glaucé has been found and cleared; Pirene has been completely opened,

and its water conduits secured for the use of the modern hamlet; and the temple of Apollo has been thoroughly cleared in such a manner that peculiarities of its structure are now manifest for the first time. Comparatively few and unimportant inscriptions have been found. Clearly the Corinthians were not so much in the habit of recording on stone their public actions and resolutions as the Athenians; but in the *agora* a larger number of inscriptions may be awaiting us. As in the two former years, the works of ancient art discovered last spring were of little importance. The results secured by our Corinthian excavations have been mainly topographical, but they have this further incidental value that no work at Corinth after this will be at random.

Friends of the School will be interested in the following translation of an extract from a private letter by Professor Dörpfeld, the honored head of the German School in Athens, to whom the members of our School have long been under very special obligations, and whose judgment in the matter of the Corinthian excavations no one would dispute:

I was in Corinth not long ago to study the recent excavations of the American School. The results are excellent. By the side of Pirene lie the foundations of a temple and, what is particularly important, the foundations of the great Propylaeum which is mentioned by Pausanias. By the side of the latter lies the *Agora*, of which a part has already been uncovered. About the *Agora* certainly still lie under the earth the ruins of all the public buildings which once surrounded the market place. The American School deserves congratulations for these discoveries and that of the fountain Glauce, and for its complete clearing of the temple of Apollo. The obligation now rests upon the School to uncover the whole *Agora*, where it doubtless will find not only ruined buildings but many valuable records.

The Director had in his hands at the beginning of the year for the purposes of excavation about \$1000, but most of this sum was already pledged for land which he had asked the Greek government to expropriate.

The following circular was issued with the public approval of most of the officers of the Institute, and of the former

Directors and Professors of the School, — Presidents Dwight, Gilman, and Low; Bishop Potter; Professors White, Norton, Perry, Slaughter, Goodwin, Van Benschoten, D'Ooge, Tarbell, Orris, Poland, J. R. Wheeler, Goodell, B. I. Wheeler, Sterrett, Hale, J. H. Wright, and Mr. Ryerson:

Three years ago the Ephor-General of Antiquities in Greece granted to the American School at Athens the privilege of conducting excavations on the site of Ancient Corinth. The Director of the School, Professor Richardson, and his colleague for the year, Professor Benjamin Ide Wheeler, of Cornell University, agreed that no available site in the kingdom promised more important results from excavations than this city, which in all Greece was second only to Athens in magnificence, wealth, and population, and had great historic interest. They were well aware of the magnitude of the enterprise; not only was the extent of the ancient city vast, but the ruins also are covered by a layer of soil which in many places is from fifteen to twenty feet in thickness.

The work in 1896 was of a tentative nature. The topography of Corinth was absolutely unknown, except for the great landmarks of the two harbors, Acrocorinthus, and the Isthmian Sanctuary in the suburbs. Even the old ruined temple had no certain name. Twenty trial trenches were dug, and the ancient Greek theatre was discovered, with portions of a Roman theatre resting upon it, and indications of the proximity of the Agora.

In 1897 the work of excavation was interrupted by the war between Greece and Turkey.

In 1898 the excavations were continued, with about 120 men, and were facilitated by the use of a track and twelve cars which the French had used in their work at Delphi and had now kindly rented to us. The main result of these excavations was the discovery of the fountain Pirene, which was the centre of the life of the ancient city. In tentative digging near the old temple, which is now identified as the temple of Apollo by its relations to Pirene, two of its fallen monolithic columns were found. Five statues were discovered near Pirene, but unfortunately they are headless. The number of inscriptions was not large, but includes the lintel of the Synagogue of the Jews, — probably the very synagogue in which St. Paul taught when he came first to Corinth. Many smaller objects of interest were discovered, from all ages of the city's life.

The American School at Athens has no money with which to continue the excavations at Corinth in the Spring of 1899. The Managing Committee would regret on every account to stop the work at the present point. The stage of experiment is passed. With the temple of Apollo, the theatre, and Pirene identified, no further excavation in that region need be at random. The track and cars are now at Corinth ready for use. The land has been expropriated for our work. The discovery of the two fallen columns of the temple of Apollo warrants the hope of further discoveries in the vicinity.

That so much has been accomplished on so great a field with so limited means, testifies, in the opinion of those who are best qualified to judge, to the learning and judgment of the Director, and entitles him to the gratitude and support of the friends of the School.

The fountain of Pirene must be laid quite bare, and the aqueduct which still carries the water supply for the little hamlet must be made entirely secure. The cost of land expropriated has been about \$1000. About \$5000 has been paid hitherto for these excavations. About half this sum has been contributed by or through the Archaeological Institute. Colonel John Hay gave \$1000, Dr. Charles Peabody \$500, Mr. W. W. Law \$250, and others smaller amounts.

The sum of \$1500 would suffice for the work immediately about Pirene and the temple of Apollo. If another thousand dollars were at the command of the Director for the determination of the Agora, and for following up the broad, well-paved street which has been found near the theatre, all friends of the School and of archaeological studies would be glad. These excavations, do not simply furnish fresh material for study to the students of the School; they also throw much desired light on old archaeological problems.

Contributions may be sent to the Treasurer of the Managing Committee of the School, G. M. LANE, Esq., 44, State Street, Boston, Mass., or to

THOMAS DAY SEYMOUR,

Chairman of the Managing Committee of the School.

YALE UNIVERSITY,
January 17, 1899.

In response to this circular, gifts were received amounting to somewhat less than \$800, as is reported in the Treasurer's statement. The Council of the Institute appropriated \$500 for this work, and Mrs. Phebe A. Hearst, being in Greece, became interested in the undertaking, and gave to the Director \$1000 for the excavations. Thus about \$2300 was available for our excavations this year, and this sum has been expended, except a small amount which is to be paid for part of the expropriated land.

That these excavations should cease, or even be suspended, at the point which they have reached, would be unfortunate for archaeological science as well as for our prestige. The first trenches dug at Corinth were "trial" or experimental, but now the limits are clearly drawn. A great privilege is ours if the friends of our School and of archaeological research will furnish the means. About \$3000 should be devoted next spring to ex-

cavations on the *agora* at Corinth. The track and cars of the French School are still at our disposal, and at hand.

The principal arguments for continuing the excavations at Corinth are the same as were set forth in the circular which was issued last January, and is reprinted above. The success of the last year greatly increases the probability of important discoveries in the succeeding excavations.

At the request of the Smithsonian Institution, our School has become its agent in Greece for the distribution of scientific publications in its system of International Exchanges.

Students will be interested in the kindly concession to members of our School by the Austrian Lloyd Steamship Company of first-class fare for the price of a second-class ticket. Food, however, is to be paid for at ordinary rates. Applications for this privilege must be made for a definite trip, and must be countersigned by the Director, and addressed to the Commercial Director of the Steamship Company, in Trieste, by whom the permits will be sent, authorizing the holder to buy at the rates specified at any office of the Company. Students in America who intend to use this privilege should attend to the formalities of admission to the School, by application to the Chairman of the Managing Committee, in order to show to the Director their right to the favor.

Once more the Chairman of the Managing Committee closes his Report with an urgent appeal for contributions toward the completion of the permanent Endowment Fund of the School. The list of former students, which shows the positions which these hold in American colleges and universities, proves the influence which the School already exerts on classical studies in America, and this influence is increasing from year to year. The School is preparing to do better work than has been possible for it in its early stages, when archaeological studies had no sure foothold in our institutions of learning, and it should have an assured income of at least \$8000. At present its absolutely assured income is only about \$2800. The annual contributions of the supporting colleges and universities

amount to about \$4000. The margin between the income and the absolutely necessary expenses is too small for comfort. The Committee would gladly allow a larger sum for the expenses of the Professor, add somewhat to the salary of the Director, and make a larger appropriation for the growth of the library, while the annual contributions expected from each of the supporting colleges should be reduced as soon as possible, in order that more institutions may be able as they are willing to join in the maintenance of the School. No other enterprise has united so many of our most important institutions of learning in so pleasant relations. No other enterprise has accomplished so much for sound learning in America with so limited means.

YALE UNIVERSITY,
October 2, 1899.

THOMAS DAY SEYMOUR, *Chairman.*

REPORT OF THE DIRECTOR

1898-99

To the Managing Committee of the American School of Classical Studies at Athens.

GENTLEMEN,—I have the honor to submit the following report on my administration of the affairs of the American School at Athens for the year beginning October 1, 1898.

I spent the summer of 1898 with my family at Athens. The students of the School assembled promptly at the beginning of October, except Miss M. L. Nichols, who was detained by illness several weeks in Italy. Of the fifteen members, six were former students, viz.: Miss Boyd and Miss M. L. Nichols, Mr. Baur, Dr. Cooley, Mr. DeCou, and Mr. Dickerman.

On October 5, with the students who were already in Greece, I visited the site of Icaria, returning to Athens over the summit of Mt. Pentelicus. A few days later we climbed Mt. Hymettus, returning by way of the deme Paeania. Then followed the tour of Argolis, at the close of which with the men of the party I continued as far as Sparta, and ascended Mt. Taygetus. Then followed a tour through Boeotia, which included, besides the places which we have usually visited on the beaten track, a visit to Aegosthena and the ascent of Mt. Cithaeron. We closed this tour with an inspection of the site which was excavated by our School at Eretria. After these two longer tours the School settled down for work in the museums, and I made tours only with a few members as occasion allowed. The most important of these was one on bicycles through Acarnania and Aetolia with Professor Fairbanks and Mr. Dickerman, in which we went as far as Arta, and visited all the important sites of that region, notably Oeniadae and the ancient Aetolian

capital, Thermon. My first lecture was on the Acropolis, October 6, and gave a general survey of the ruins there.

I began my weekly exercises in the museums in the latter part of October and continued them until March, covering the collection of Mycenaean antiquities and most of the important works of sculpture in the museums. The members who attended these exercises had each an opportunity to discuss some interesting piece of sculpture in the presence of the others. This part of the work was never done so well before. Those who come to us show evidence of a better training of the artistic sense. These exercises were attended also by a considerable number of Americans resident in Athens.

My tried associate, Professor Emerson, conducted in January and February a series of exercises in epigraphy, chiefly in the Epigraphic Museum, but one in Eleusis, and one in the library of the School, on building records of the Erechtheum, the Hecatompedon inscriptions, accounts of the temple of Eleusis, building records of Eleusis, and the Arsenal of Philon.

A small circle was formed under the direction of Professor Emerson, which met six times for the reading of Modern Greek ballads.

I desire to mention also the cheerfulness and zeal with which Professor Emerson has brought his great acquisitions of learning into the common service.

My other colleague, Miss Chapin, supplemented my course in sculpture with some highly appreciated lectures on the grave-reliefs in the museums. She lectured also in the School on epitaphs, and at Salamis on the topography of the battle, and has always been ready to help in every way.

Our school has profited greatly also, as usual, from the peripatetic lectures of Professor Dörpfeld on the monuments of Athens and Eleusis, to which I regarded my usual lecture in the autumn at Eleusis as simply preparatory. Dr. Wolters also gave a brief course of lectures on the contents of the Athenian museums, which many members of our School attended. Dr. Wilhelm's exercises on epigraphy also supple-

mented the work of Professor Emerson on the same subject. Thus, as usual, our students have felt no lack of instruction.

But the individual work furnishes probably the best criterion of the School's profitable activity. The library has never been so thronged in the history of the School. More than once the usual number of chairs did not suffice for the readers. It is a fit matter for satisfaction and record that each of the fifteen students had a subject of research and investigation, which was chosen early in the year and worked at steadily, besides attending the general exercises. The following is a list of these subjects:

Mr. Baur:	Divinities of Healing.
Miss Boyd:	Inscriptions from Eleusis relating to Building.
Dr. Cooley:	Inscriptions and Literature relating to the Old Athenian Temple on the Athenian Acropolis.
Mr. DeCou:	The Bronzes from the Argive Heraeum.
Mr. Dickerman:	Pegasus.
Professor Fairbanks:	Certain Classes of Lecythi.
Miss Franklin:	Inscriptional Evidence for State Appropriation for Sacrifice by Individuals.
Mr. Hopkins:	Salamis.
Mr. Hyde:	Callimachus.
Mr. Kyle:	Gymnastic Representations in Greek Art.
Mr. Morse:	Famous Fountains in Greece.
Miss H. D. Nichols:	Devices on Shields in Greek Vase Painting.
Miss M. L. Nichols:	Geometric Pottery.
Mr. Stuart:	The Epigraphical Sources of Dio Cassius.
Mr. Tucker:	Caricature in Greek Art.

While some of these theses are still incomplete, they have been in every case a central theme around which much work has been grouped.

Our public meetings this year were, owing to a case of diphtheria in the School building, deferred until February, and we therefore held but three. These were as follows:

- Feb. 10. The Director: *Pirene*.
 Dr. Fairbanks: A *Lecythus* from *Aegina* in the National Museum at Athens.
- Feb. 24. Professor Emerson: *Ganosis*.
 Dr. Cooley: *Pausanias's Route on the Acropolis*.

Mar. 10. The Director: The Moustache at Sparta and in Archaic Greek Art.

Mr. Dickerman: An Archaic Inscription from Cleonae.

Dr. Wilhelm of the Austrian Institute: Attische Inschriften.

The library has received the following gifts :

From Dr. J. C. Hoppin, twenty pounds sterling; from Miss Anna Nichols, four pounds; from Mr. Paul Baur, four pounds.

From Ginn & Co.:

Rizo-Rangabe: *Practical Method in Modern Greek.*

Seymour: *Homer, Iliad, Books I-VI.*

Seymour: *Pindar, Selected Odes.*

From Trustees of the British Museum:

Catalogue of Bronzes in the British Museum.

Catalogue of Greek Coins of Galatia, Cappadocia, and Syria.

From the Editorial Committee of the Studies in Classical Philology of the University of Chicago:

Helen M. Searles: *A Lexicographical Study of Greek Inscriptions.*

And the following, in general from the authors:

American Philological Association, *Transactions.*

American *Journal of Philology*, 1892, 1893, 1896.

Βαγιάννης, Ε. Π., *Τύχαι Οηβαίων.*

Bates, F. O., *The Five Post-Kleisthenean Tribes.*

Emerson, A., *De Hercule Homérico; Catalogue of the H. W. Sage Collection of Casts.*

Ferguson, W. S., *The Athenian Secretaries; The Athenian Archons of the IIIrd and IIrd Centuries B.C.*

Gennadius, J., *Recent Archaeological Excavations in Greece.*

Macdonald, Geo., *Catalogue of Greek Coins in the Hunterian Collection, I.*

Milchhoefer, A., *Ueber die alten Burgheilighthümer in Athen.*

Musée Ottoman, *Catalogue of Bronzes and Gems; Egyptian Monuments.*

Philadelphus, A., *Der Pan in der antiken Kunst.*

Smithsonian Institution, *Reports for 1890, 1895, 1896, 1897.*

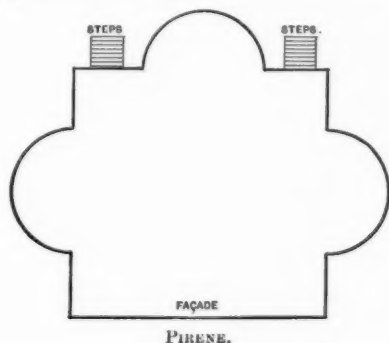
University of Upsala, nine dissertations.

Work was resumed in our excavations at Corinth on March 27, with a small force of men which was gradually increased to one hundred and fifty. The temple of Apollo has been entirely uncovered; the trenches were pushed vigorously forward to the south towards the agora; and the fifth and sixth chambers of the fountain of Pirene have been at last freed

and emptied of the earth which filled and covered them, and brought to the light of day. Some new developments in regard to Pirene are of interest. The ὑπαιθρος κρήνη, which was the only thing lacking to complete the proof of the identity of what we have discovered with the Pirene of Pausanias, has been found. It is a large, circular basin about twenty feet in diameter, and three feet deep in front of the middle of the façade. We found another interesting corroboration of our identification on the face of a marble block about eight feet long, which had hitherto been turned face downwards; on being turned upwards, it showed, in letters of red paint now grown rather dull, the words

TONOPWMENONONTAKOCMONTHTEIPHNHHTA

The block had dowel holes at both ends, and probably formed the central piece of an entablature, which in Byzantine times had these words, and something more to the right and left, painted upon it. It is peculiarly fortunate that we have with certainty the statement that this block was an adornment of Pirene. Just where this entablature was placed is uncertain, but it is not unlikely that it spanned the semicircular apse in front of Pirene. Our work of this year has also revealed the fact that there was not merely one such apse, but two others, to the right and to the left of the great quadrangular court. We have an arrangement like this:



The whole system was symmetrical and elaborate, and must have been greatly admired.

The work of excavation was closed for the year on Saturday, May 27.

Another discovery of great importance has been added to the list of our achievements. In clearing the rock-cut chambers that protruded from the ground about ten feet, to the west of the temple of Apollo, we found proof that this was the fountain *Glauce*. In the three rock-cut chambers we had evidence that water once flowed abundantly round and about the façade, and the interior was coated with stucco. The fourth chamber, which ran farther back than the others, came to an end against a barrier of rock through which water was delivered through two great apertures. Some who have visited it regard *Glauce* as more impressive than *Pirene*, because it was not Romanized. It has afforded us our best sculpture in two fine lion's-head gargoyles.

We found two additional male statues, a Greek and a Roman, both unfortunately without heads; the latter has a good deal of red paint in some of the folds of its toga. In compensation for the lack of heads in all our statues we have a rather fine relief-head of a good period of Greek art.

Just before closing the excavations we found two colossal female statues close together, north of *Pirene*, both without heads, which were once set in at the neck. One of the two, which with its plinth is 2.10 m. high, without head and neck, is a fine example of Greek art. The drapery, with broad surfaces, fine wrinkles, and carefully wrought seams, is worthy of a master.

We found a Roman head that possibly belongs to one of the headless male statues found last year, and by even better fortune we discovered an inscribed base which seems to belong to the draped female statue which was found last year not more than five paces away. This proves to be of *Regilla*. The inscription is in Greek, in elegiac verse, interesting, and practically complete.

We have found a considerable quantity of fragments of Roman inscriptions, and one entire inscription,—a dedication to Marcus Agrippa by a tribe called Vinicia. Also a Greek inscription about half preserved, relating to the Isthmian Games, and another (cut on a marble block that belonged probably to the base of a statue) containing, in letters not later than the early part of the fifth century, the word ΚΥΙΚΑΝΟΣ. A considerable number of uninjured geometric vases were brought to light, as well as many fragments of ceramic work.

The topographical results of our work are of course our principal gain. We have brought order into a field where all hitherto was conjecture and confusion.

The ruins of the propylaea of the Agora were found in the first fortnight of the excavations, but I waited for a sure token before announcing the discovery. The foundations of this structure proved to be further north than I had expected from the narrative of Pausanias, but they are just where they should be from the "lay of the land," *i.e.*, where the level of the Agora falls off ten or fifteen feet, and where the propylaea would make a *πρόσωπον τηλαυγές*. The massive foundations run east and west, almost in a line westward from Pirene.

The following is a summary of the receipts and disbursements for excavations this year:

	Drachmas
Balance from 1898 in drachmas	1,045.70
" " " francs, 1,590.05 @ 1.54½	2,452.65
" " " pounds sterling, 100 @ 39	3,900.00
Received in 1899:	
From Dr. A. S. Cooley, 50 francs @ 1.52	76.00
" Bertram Raves, Esq., of the Royal Engineers' Office, Malta	10.00
" Miss Green, Miss Freeman, and Miss Martin, 200 francs @ 1.53½	307.50
" the Treasurer of the School, 4,416.85 francs @ 1.54½	6,813.00
" the Treasurer of the School, 2,600.45 francs @ 1.54	4,004.75
" Mrs. Phoebe A. Hearst	7,698.10
	<hr/> 26,307.70
Payments	21,029.30
Balance	<hr/> 5,278.40

In conclusion I would say that the year seems to me to have been one of the best, if not the best, of the years of the School, taking into account the quality as well as the number of the students, and the work accomplished.

RUFUS B. RICHARDSON.

ATHENS,
June 1, 1899.

American School
of Classical Studies
in Rome

FOURTH ANNUAL REPORT OF THE MANAGING
COMMITTEE OF THE AMERICAN SCHOOL OF
CLASSICAL STUDIES IN ROME

To the Council of the Archaeological Institute of America :

GENTLEMEN,—I have the honor to submit to you the Report of the Managing Committee of the American School of Classical Studies in Rome, from September 1, 1898, to September 1, 1899, together with the Report of the Director of the School for the same year, Professor Tracy Peck, of Yale University. The latter Report includes those of the Professor of Archaeology in the School, Professor Richard Norton, and of the Professor of the Latin Language and Literature in the School, Professor Elmer T. Merrill, of Wesleyan University.

The Director's Report gives in some detail the work of the School in the past year. It exhibits certain phases of especial interest, of which perhaps the most striking is the good fortune which the students of the year have had in being able to watch the unusually interesting work of excavation carried on by the Italian Government in the Roman Forum, under the direction of Signor Boni. A gratifying feature of the Report is also the evidence of constantly increasing friendliness on the part of the authorities of the Italian Government, of the Vatican, and of the sister schools in Rome. From the first, great kindness and many courtesies have been shown the American School ; but every year brings fresh proof of the hopes entertained of it, and of the general desire to further its interests.

Since this is the last Report which I shall have the honor to address to you, and since the School now enters upon a new

phase of its existence, I beg briefly to pass in review the aims and character of the work thus far accomplished, and the material means by which it has been, and is now, supported.

The work of the School has occupied itself with the same studies in the four years in which the Directorship has been held, in succession, by myself, by Professor Warren, by Professor Smith, and by Professor Peck. Sufficient time has elapsed to make it probable that the aims thus indicated, necessarily at the first tentative and problematical, may now be regarded as substantially fixed. Doubtless the degree of emphasis put upon one or another of them will be changed, and, indeed, as will appear later, it is desirable that there should in one respect be a change; but it may be believed that the studies which engage the attention of instructors and students will continue to be the study of ancient art, the study of the topography and monuments of Italy, and especially of Rome and Pompeii, the study of inscriptions, the study of manuscripts, and the study of coins. These subjects,—Ancient Art, Topography, Epigraphy, Palaeography, and Numismatics, though the name “archaeology” is generally used only of the first two—are in fact *all* archaeological, since they all deal with tangible remains of ancient life. If the justness of this statement were to be questioned, it would be with regard to the placing of palaeographical studies in the list. It is therefore gratifying to find a distinguished German scholar expressing his approval of the course taken by the School in this respect, while at the same time implying that it differs from the course taken by the German Archaeological Institute.¹

For all these archaeological subjects, Rome and Italy afford a field of extraordinary richness. The opportunities for the work of discovery differ, to be sure, with different subjects, being greatest in the case of manuscripts, to which both the Italian Government and the Vatican give free access, and least, perhaps, in the cases of Ancient Art and Topography, for the

¹ Professor von Wilamowitz-Moellendorff, in the *Deutsche Literaturzeitung*, Vol. XX, No. 18, p. 699.

reason that the privilege of the search for new material through excavation has thus far been withheld from the foreign schools established in Rome. There is, however, some ground for hope that this distinction may, before many years, pass away, and that, under proper safeguards, the right to fresh discovery may be freely given in all the provinces of archaeology. Meanwhile, the already accessible material is of enormous extent, and offers countless problems for study.

As one looks at the actual accomplishment of the students of the School, as shown in the papers already published, one's surprise at what has been performed, in spite, in most cases, of the lack of previous preparation for archaeological studies, is as great as one's regret for the lack of this preparation. Nevertheless, the facts must not be obscured that our students, as a rule, have had no considerable training in archaeological work before going to Italy, and that, on the other hand, they have not, in general, been able to make their stay in Italy so long as it ought to have been. The causes of the first difficulty are obviously the distance of American universities from the countries in which the remains of ancient classical life are to be found, and the comparative youth of these universities. It is gratifying to see that, largely under the indirect influence of the School, a number of American institutions are now offering courses of study in nearly all the subjects included in its work. The second difficulty is one which may in part be met by a proposition of the new Director, namely, that the fellowships should be conferred for a longer period than one year, or that the probability of their being conferred a second or third time upon the same person, in the event of satisfactory work, should be made greater than it has yet been felt to be. And it is also to be hoped that, as the importance of training of this sort for all men and women who are to be classical teachers is recognized, a larger number of those who do not hold fellowships will see the wisdom of making sacrifices to meet the expense of a second and a third year in Rome.

The aims of the School, then, have from the beginning been

substantially fixed. Not so, by any means, have been its resources. In the winter of 1894-95, when Professor Warren, Professor Frothingham, and myself were appointed a Committee to see whether money could be raised to establish such a School, a general financial depression reigned, and the utmost that could be hoped was to obtain enough support to give the School three years of secure existence. Through the energetic and devoted efforts of a large Committee organized by the original Committee of Three, this task was accomplished. The same cause led inevitably to the system of an Annual Directorship; for the School could not pay a salary upon which a Director could live, and was therefore forced, as at the outset the sister School at Athens had been, to ask several universities to grant leave of absence to a professor, on partial salary, for its service. In the third year of the work the condition of the country had mended so little that, in the opinion of competent advisers, any attempt to raise an endowment would be doomed to failure in advance. Accordingly effort was confined to the raising of money for the continuance of the work in the fourth year. Even this proved to be difficult. A little while before the date of the annual meeting of the Committee (which occurred on the 12th of May) the amount pledged made up but about three-quarters of the amount necessary. At this juncture the Treasurer, Mr. C. C. Cuyler, of New York City, whose recent visit to Rome had greatly impressed him, both with regard to the work which the School was doing and with the claims which this work gave it a right to make upon the support of college men throughout our country, made a proposition to raise the sum of \$500 in the coming year from the alumni of his own university (Princeton), and to endeavor to persuade friends to undertake to raise proportional sums among the alumni of their respective institutions. The proposition was welcomed by the Managing Committee, and, under Mr. Cuyler's persuasions, Mr. Thomas Thacher undertook a subscription among alumni of Yale, Mr. Lawrence E. Sexton among alumni of Harvard, Mr. Arthur

L. Lincoln among alumni of Brown, Mr. William B. Boulton among alumni of the University of Pennsylvania, and Mr. Clark Williams among alumni of Williams. The movement was in the main carried through, and provided the School with the necessary remaining funds for the fourth year, and something more. This generous help on the part of Mr. Cuyler and his friends forms a marked moment in the history of the School.

At the same meeting at which this help was offered, the Committee determined to appeal to the colleges and universities of the country for assistance, — a step not taken earlier, because it was feared that the support already given by them to the School at Athens might be endangered through such a request. The Committee hoped that in this way perhaps \$2000 out of the necessary minimum expenditure of \$7500 thus far made might be assured the School annually, until the time when some benefactor, or series of benefactors, should arise, who would establish the School in perpetuity by endowment.

From the beginning, every member of the Committee had understood that, as soon as possible, a Director must be appointed who should serve for a series of years. No one felt this more strenuously than the Annual Directors themselves, who in their Reports in each case emphasized the difficulties under which they had stood through want of knowledge of local conditions, — to say nothing of graver difficulties in the fact that much of the field of the work was, in the nature of things, necessarily outside of their own special training, — and who urged that every effort should be made to put the charge of the work, at the earliest possible moment, into the hands of a trained specialist, appointed for a term of years.

In the nature of things, the Chairman of a Committee of this sort must take some responsibility of looking beyond the immediate future, and be prepared with propositions for contingencies that will in time inevitably arise. As early as the first year, when I myself, as Director, was studying the situation, I had felt that, when we should appoint a permanent

head for the School, our choice must lie between some vigorous and promising young scholar, whose youth made it possible for him to live upon a somewhat modest salary, and, on the other hand, some mature scholar, who had attained a position of prominence in some leading American university, and whose already assured success and presumably greater expenses would make it impossible for him to accept the position except upon a fairly generous salary. In either case, it was of course a necessity that the person chosen should be, in some considerable degree, a specialist in a part of the work covered by the aims of the School, while it was likewise an impossibility that he should be a specialist in all of it, since no such person exists in any land. As between the two possible choices, I felt that, if ever the necessary financial support could be obtained, the latter one would be the better, since the maturer man would, by virtue of that maturity and of the experience gained in his previous position, bring to the service of the School in Rome a larger knowledge of methods of graduate study in America and of the character and needs of graduate students from various parts of the United States, as well as a larger acquaintance with the general field and interrelations of classical studies. In either case, the list of available persons seemed small; for, while there are many able men whose names would at once occur to any one, the number of those whose interests have turned in really large degree toward any of the subjects dealt with by the School is inconsiderable. Among the possible names, those of Mr. Richard Norton, then of Bryn Mawr, and Professor Minton Warren, then of the Johns Hopkins University, seemed to me, even as early as my own year of service, to stand forth conspicuously. As it happened, the choice of the Managing Committee had designated Professor Warren as the Director for the second year, and his highly successful term of service proved the soundness of my conviction with regard to him. In the early spring of 1898, I personally expressed to him my conviction that, if sufficient means could be obtained, he ought to be our permanent Director, at

the same time stating my serious doubt whether it would be possible to secure this means in season. At that time, and also in a correspondence that continued at intervals through the year, Professor Warren expressed himself as deeply interested in the work and strongly attracted by the opportunities of the position, while sceptical, like myself, of the financial feasibility of the plan. Inquiries made immediately upon my return from Rome in 1896 likewise justified the impression which I had formed of Mr. Norton's qualifications for the position, and it was with pleasure that, in the following May, 1897, I saw the vote of the Managing Committee place him in the position of Professor of Archaeology in the School, — a position to which he was reëlected a year later, and in which he has amply justified the hopes entertained of him.

The difficulty which, as already recounted, we had met in raising the money for the continuance of the annual system for a fourth year, seemed certainly to offer little promise of the possibility of securing Professor Warren's services. Moreover, when, in the following autumn, I began correspondence to secure the coöperation of colleges in the support of the School, the success of the application in the case of a number of colleges especially likely to have influence in determining the action of others was, for some time, doubtful. When, however, early in the new year, a number of answers had come in, and reports began to be received with regard to the success of Mr. Cuyler and his friends in obtaining funds for the immediate future, it seemed as if, through the help of the colleges themselves, the extension of the system of help from alumni, and the assistance of representatives of the School who might be persuaded to pledge a moderate sum yearly from one and another of a few of the larger cities of the country, even more than I had ventured to hope for might be possible; and it now appeared feasible not merely to give the Director a salary of \$4000 and residence in the School building, but also to give a sufficient salary to a permanent Professor. I therefore hoped that it might be possible to have the services both of Professor

Warren and of Professor Norton. What the power of the School would be in the hands of these two men, the former devoting himself, through successive years, to Epigraphy and Palaeography, the latter to Art and Topography, could readily be imagined. It seemed to me, too, that the striking position which the School would in a short time take would create a wide interest, and make the obtaining of a permanent endowment at last practicable. Accordingly, a special meeting of the Managing Committee, which had been impending since Christmas, was set for the 25th of February. At this meeting I submitted my plans. The financial scheme, though thought too hopeful by some of the members present, was pronounced by Mr. Cuyler to be entirely practicable. Professor Warren was unanimously invited to become the Director of the School for the period for which it was planned that pledges of support should be obtained, namely, five years. In opposition to my own wishes, it was thought best not at once to invite Professor Norton to become Professor of Archaeology for the same period, but to wait until it should be seen what the fund we could depend upon would actually be, and what salary could be voted. The formation of a Board of Directors was intrusted to Mr. Cuyler, Professor West, and myself.

At the same meeting, it was thought best to put the support of the Fellowship in Christian Archaeology upon a better basis. This fellowship had thus far been maintained through the personal exertions of Professor Frothingham, its projector, and, later, of Professor Marquand. The Chairman was empowered to ask the formal coöperation of a number of Divinity Schools in various parts of the country. I am glad to report that, though answers have not yet come from all the Schools addressed, the plan promises to be successful.

I remained in the East three weeks after the meeting, working, in conjunction with Mr. Cuyler, in the obtaining of pledges, and the formation of a board of Trustees. Not only in New York, but in Boston, Philadelphia, Baltimore, and other places which I visited, I was met with the liveliest interest in the

School, and with substantial support. For example, in Boston, though I had gone there only for the purpose of finding some one to represent the city as a member of the board of Trustees of the School, the amount which, upon the scheme submitted to our Committee, I had put down as the desired yearly contribution from that city, was pledged before the first day was over, by Mr. Elliot Lee and Mr. Gardiner Lane. Upon my return from my various visits, Mr. Cuyler called a meeting, at his office, of a number of the gentlemen who had been acting with him in raising money among their brother alumni. Mr. Sexton was present to represent Harvard, Mr. Thacher to represent Yale, Mr. Lincoln to represent Brown, Mr. Clark Williams to represent Williams, and Mr. Mathewson to represent Dartmouth. The interest of these men in the purposes of the School was extraordinary, and gave renewed hope for the future both of the School itself, and of the general cause of humane studies for which the existence of the School stands. Three of these men, the representatives of Princeton, Yale, and Harvard, were ready at once to pledge themselves to raise \$1000 each yearly among their brother alumni, instead of \$500 as they had been doing for the current year; and others made proposals in proportion. There is no question that the representatives of other universities who were absent, and that representatives of still other institutions, who had not yet been approached, would likewise have taken part; and, indeed, I afterward learned this in one case from the absent representative himself. Moreover, only time was needed to obtain guarantors to pledge themselves to make good the amounts promised by these gentlemen, in case they, for any reason, failed to procure them. I had obtained such guarantors in full for the Princeton and Harvard alumni contributions, and in part for those of Yale, Dartmouth, and other bodies of alumni, when the moment for Professor Warren's decision came. The budget of the School had been fixed at \$10,600. The amount actually pledged annually, for five years, was already over \$9000, with many universities, several very powerful bodies of alumni,

who could not have allowed themselves to be left behind in the matter, and several important cities, yet to be heard from. It was evident that a pledge of \$11,000 a year could, with ease and certainty, be raised, and it was altogether probable that the amount would go one or two thousand above this. Thus what had seemed an insuperable difficulty had been overcome. If Professor Warren would accept, Mr. Cuyler, though he had already offered his resignation before the question of Mr. Warren's appointment was raised, was ready to continue in his office and use his utmost efforts until an endowment should be obtained. So many things pointed to success that I felt that, before the expiration of the five-year appointment, the endowment would be secured, and Professor Warren would receive and accept a life appointment. With the growth of the School, too, I hoped that Mr. Norton might, at least for many years, be retained; and that there might, in time, be added a Professor of Christian Literature and Archaeology, and a Professor of Mediaeval Literature and Archaeology; for to nothing less than this equipment, I firmly believe, is the School ultimately destined. These plans, however, at the moment of the apparent success of that which would have given the initiative to the whole, had met with an obstacle that had not been foreseen. Professor Warren was called to a professorship in Harvard University. The choice between the two positions was not easy, nor quickly made; but, at the expiration of the time allowed him by the University for consideration, he decided to accept its offer.

Happily, the admirable alternative spoken of above still remained feasible. At the regular meeting of the Managing Committee of the School, held upon the 11th of May, Professor Norton was, by unanimous vote, appointed to be Director of the School for five years. I need add only, to what I have said earlier, that Mr. Norton, in the years of his professorship in the School, has shown himself, in high degree, capable and devoted, and has won the complete confidence and unusual regard of his students. The School is to be congratulated on

having, for its first permanent Director, a strong man, in the full tide of interested activity. And, on the other hand, Mr. Norton is to be congratulated on his appointment to a position which, when the proper salary shall be attached to it, will in my opinion be, for a man whose work is in the lines of that of the School, the most honorable and most attractive position to which an American classical scholar can aspire.

Under Professor Norton's direction, the subjects of Art and Topography, on which, as it chances, too little relative emphasis has been placed in each of the four years of the life of the School, will be strongly and successfully pursued. The internal difficulty which the School will now have to make careful effort to meet, will be rather on the other side. The subjects of Epigraphy and Palaeography, no less than those of Art and Topography, require, for any adequate treatment, a permanent provision. In each of the three years hitherto reported upon, to be sure, the School has had success in these subjects, especially perhaps in the case of Palaeography. It was my good fortune to discover a Latin manuscript of high importance, as it has been my misfortune, in the years of engrossing work which, upon my return, I have passed through as Chairman, not yet to have published the full account of it; it was Professor Warren's good fortune to draw certain new and important conclusions from his study of the Bembine manuscript of Terence; and it was Professor Smith's good fortune to open up a rich field of important work in the manuscripts of Suetonius. But no one knows better than we under what disadvantages the conditions of the single year in Rome placed us in our work, nor how extreme the difficulty is even of putting into print, at this great distance from the manuscripts themselves, the material collected. The problems raised at the first reading of an important manuscript are almost innumerable, and they demand return after return to the manuscript itself. On the other hand, the libraries of Europe, in any of which the professor or students of palaeography in the School might work, are extraordinarily rich in opportunity.

Not only may a new manuscript of consequence from time to time be found, but my study of the last few years has convinced me that our standard of training in work of this sort has risen much in the last fifty years, that nearly all of the earlier work needs to be done anew, and that important results are sure to follow at many points. I hope, in time, to see a permanent Professorship of Epigraphy and Palaeography, if not a Professorship of Palaeography alone, established in the School. Meanwhile, the School has wisely invited Professor Platner, of the Western Reserve University, to serve it as Professor in the coming year, Professor Kelsey, of the University of Michigan, in the second year, and Professor Abbott, of the University of Chicago, in the third year; and to these gentlemen the interests of these subjects will be confided.

At the same meeting of May 11, Mr. Cuyler presented his resignation, which, in order to give time for the selection of a successor, was to take effect on the 1st of November. The Committee accepted the resignation most unwillingly, and passed the following resolution:

Resolved: That the Committee of the School accept with great regret the resignation of Mr. C. C. Cuyler as Treasurer, and wish to express to him their deep sense of gratitude for the cordial interest which he has manifested in the School from the beginning, and for the very effective service which he has rendered it as Treasurer. Although this connection is severed, the Committee trust that Mr. Cuyler will continue to have the same friendly interest in the School, and will be ready to further its advancement as opportunity may offer.

This resolution, while strong in its expression of appreciation of Mr. Cuyler's services, necessarily falls far short of what is deserved; for no one can measure the value of what he has done for the School on two critical occasions, or of what he has it in his power still to do. The members of the Committee will therefore learn with relief, as well as with pleasure, that he has been induced to reconsider his decision, and will continue to serve as Treasurer.

My own hope had originally been to serve as Chairman,

if my services should continue to be desired, until I should have the satisfaction of seeing the School established upon a secure foundation of endowment. This hope was hard to relinquish. But all the proper activities of my life, which were in quite a different direction from those of the School, had been at a standstill since my appointment as Chairman in the Christmas week of 1894; and accordingly, at the May meeting in 1898, I offered my resignation. The Committee, with a kindness which I am now forced to regret, insisted upon my continuing, at least for a time longer, to hold the office, and I was not strong enough to withstand the appeal. The work of the year just past, which may be regarded as the last of the pioneer years of the School, has been very heavy. If the plan for which I was in the first instance responsible had been carried into effect, it would have been my duty to continue in my office, if reelected, until the endowment had been obtained. Such was not the case. I recognized that I must now either definitively abandon the main aim of my life, or retire from the Chairmanship. A service of nearly five years seemed to absolve me from further obligation. At the May meeting of 1899, I offered my resignation. It was accepted, with kindly expressions of regret.

It was the strong desire of the Committee that Professor Warren should take the Chairmanship. He felt unable to perform the work, in view of the unusual demands which the first year of his professorship in a new place would make upon him. Accordingly, Professor Elmer Truesdell Merrill, of Wesleyan University, who had been one of the prime movers in the establishment of the School, and had also, through his just-ended service of it as professor, become thoroughly familiar with all its workings, was asked not only to succeed, as Secretary, to Professor Platner (who was to go to Rome), but likewise, as Acting Chairman, to manage its affairs through the coming year, at the end of which Professor Warren was induced to consent to serve. Professor Merrill has accepted his double task, and has already entered upon it with interest and energy.

The Managing Committee has been strengthened during the year by the addition to its number of Mrs. Henry Whitman, of Boston, Professor J. Everett Brady, of Smith College, Professor Harold N. Fowler, of the Western Reserve University, Professor Adeline Belle Hawes, of Wellesley College, and Professor Mary G. Williams, of Mt. Holyoke College. Mrs. Whitman's interest in archaeology has shown itself in many acts of helpfulness to the Institute. Professor Fowler brings to the service of the Committee not only a large acquaintance with the whole field of classical archaeology, but also a personal knowledge of Rome and its resources. The welcome accession of Professor Brady, Professor Hawes, and Professor Williams marks the enlisting of the interest and support of three additional colleges.

The papers set at the examinations for fellowships, held last March, are reprinted on pp. 114-119 of the Appendix to this Report, and are preceded by information with regard to the examinations to be held in March, 1900. The Committee awarded, for 1899-1900, the two Fellowships in Classical Archaeology to George Dwight Kellogg, A.B. (Yale University, 1895), Ph.D. (Yale University, 1898), Instructor in Latin at Yale (1898-99), and to Grant Showerman, A.B. (University of Wisconsin, 1896), A.M. (University of Wisconsin, 1897), Fellow in Latin of the University of Wisconsin (1896-98), and Fellow of the School in Rome (1898-99). The Fellowship in Christian Archaeology was awarded to the Rev. Walter Lowrie, A.B. (Princeton University, 1890), B.D. (Princeton Theological Seminary, 1893), Fellow of the School in Christian Archaeology (1895-96), Curate of St. James Protestant Episcopal Church of Philadelphia (1896-98), and on the staff of the City Mission, Philadelphia (1896-99). It will be seen that the three men appointed bring to their work a high grade of preparation. One has attained the degree of Doctor of Philosophy, while the other two have already held fellowships in the School. The case of Mr. Lowrie, who returns to the School after an interval of three years, is especially striking.

When Mr. Warren declined the post of Director, the pledges made by Mr. Cuyler and his friends, which were conditioned upon Mr. Warren's acceptance, became void. Mr. Cuyler thought it best that it should be left to the new Chairman to see how far the help that had been offered might still be given. He himself was willing to assure me of his own intention to raise at least a substantial sum. If, of the alumni contributions, this amount alone is counted upon, and to it is added the amounts already assured by the coöperating colleges and by representatives of certain cities, two special gifts amounting to \$1500, and a sum of about \$2000 which remained in the treasury at the end of the last year, the School is in condition to meet the full budget of the fifth year. If, on the other hand, as is greatly to be hoped, the other alumni representatives continue their interest, the last year's balance will form a very desirable reserve.

The results of the appeal made during the year to our higher educational institutions, on behalf of the School, are very gratifying. A list of twenty-one colleges and universities which will contribute to the general fund will be found on p. 9 of the Appendix. A list of the theological seminaries which will coöperate in the maintenance of the Fellowship in Christian Archaeology will be found on the same page. The help of these two bodies of institutions at once gives the School an added stability.

The first steps toward the securing of a permanent fund have already been taken; for Mr. Norton returned to this country in the summer, and, after consultation with the Executive Committee, entered upon the task of the raising of such a fund with an energy and practical judgment which afford much assurance to the friends of the School. He has already met with remarkable success, and there is much reason to hope that it will be his good fortune not only to see the School internally strong and prosperous under his Directorship, but also to see it established in perpetuity,—in no small measure through his own efforts,—by endowment.

WM. GARDNER HALE, *Chairman.*

UNIVERSITY OF CHICAGO,
October 14, 1899.

REPORT OF THE DIRECTOR

1898-99

To the Managing Committee of the American School of Classical Studies in Rome:

GENTLEMEN, — I have the honor to submit my report as Director of the School for the year 1898-99.

I reached Rome October 3, 1898, and at once, with my family, occupied the Villa Cheremeteff, and assumed control of the property and interests of the School for its fourth year. Within a very few days I exchanged calls of courtesy with the heads of analogous German, French, and Austrian institutions, and with officials of the archaeological bureau of the Italian government, and was much gratified and encouraged by their expressions of friendly interest in our work.

My colleagues, Professor Norton and Professor Merrill, were already in the city, and with them I had frequent conferences in regard to the policy and work of the School for the new year. The report of the Committee appointed in May, 1898, to consider the advisability of establishing, under the auspices and practical management of the School, summer courses of study and travel for such American students and teachers as can spend only the long vacation in Italy, was before us, and received our careful consideration. While very much may be said in favor of such a scheme, it seemed to us that the plan proposed by the Committee was too large and exacting to be successfully carried out under our present conditions. As soon as the School is established on a secure financial basis, and is manned by permanent officers, the wisdom of attaching such summer work to its own regular work may well be practically discussed. As a result of our deliberations, I requested Pro-

fessor Norton, whose experience and observation of summer travel and study in Greece and Italy were very helpful to us in considering the proposal, to forward to Professor Kelsey, the Chairman of the Special Committee, our judgment of the details of the plan, and to express our conviction that, for the present year at least, it could not be carried out.

On Saturday, October 15, we met the students in the library of the School, and announced the programme of regular work for the new year. Formal instruction began on the following Tuesday.

Professor Norton gave through the year two weekly lectures or demonstrations on the history and criticism of art, meeting his class, sometimes in the School library, more frequently in different galleries and museums. In the first part of the year, he dealt with the elements of ancient art, illustrated by the collections in Rome, *i.e.* with sculpture, vases, terra cottas, and gold-work. This was followed by a study of the art of the Renaissance, with special reference to painting. He was prompted to treat thus of later art, partly because it was a direct development of the art of the ancient world, and partly because it illustrates many of the same and complementary ideas. After the School returned from Greece and Pompeii, Mr. Norton gave four lectures on architecture. His last exercise with the students was held on June 2.

Until Christmas, Professor Merrill gave practical instruction in palaeography twice a week, partly from the fac-similes and other apparatus in the library, and partly from manuscripts in the Vatican. Though his formal exercises closed then, he very freely gave his time and services throughout the year to such as desired to continue palaeographical work. Professor Merrill's particular work during the year was a close study, in the Vatican and other Italian libraries, of the manuscripts of the correspondence of the younger Pliny; and I confidently anticipate that a very welcome fruit of these studies will be the solution of several intricate problems in regard to the history and interrelation of the manuscripts of this author, and thus a more authentic text of the letters.

For the first three months, my own special work with the School was in Roman topography. After three preliminary lectures given in the library, I met the students at many different sites and in the presence of the monuments themselves for a large part of Thursday forenoons. As early as possible in the course, I went with the class to the summit of the Capitol tower and to the Janiculum, to examine the topographical features and physical peculiarities of Rome and vicinity. Two mornings were spent in tracing the circuit of the "Servian" Wall, two on the Palatine Hill, three in the Forum and Imperial Fora, and many other localities of special interest and importance were visited.

As Professor Hülsen, of the German Archaeological Institute, very courteously offered to admit our students to his topographical lectures and *giri*,—about fifteen in number,—and as the three Fellows availed themselves of this offer, I modified somewhat what would otherwise have been the scope and range of my own course.

Beginning in January, I conducted weekly exercises in the interpretation of inscriptions, mainly from the stones themselves. For this work I went with the students to different parts of the Vatican, the Capitol, the Lateran Museum, the Museo Nazionale, the Museo Kircheriano, the Forum, and over the first eight miles of the Appian Way. We met for the last time for epigraphical study June 12, in the Villa di Papa Giulio, where, through the courtesy of Commendatore Barnabei, besides the other inscriptions of that museum, the famous gold *Fibula Praenestina*, with its very archaic retrograde legend, was put at the service of the School. Beside the general features of Latin epigraphy, particular attention was called in this course to the richness of this contemporary source of information on Roman private life and antiquities. For linguistic purposes, the inscriptions were taken up chronologically so far as that is feasible in view of the mixture of stones of many periods in most of the collections. More and more, as the weeks passed in the study of these contemporary documents, I was impressed

with the very great value of Roman epitaphs, not merely for ordinary historical and philological purposes, but also for the manifold light which they throw upon many characteristic usages, ideas, and ideals of Roman men and women of all classes. Mr. Bishop, the Fellow in Christian Archaeology, also attended and took part in a number of Dr. Hülsen's epigraphical exercises with the German School.

Early in February, Professor Orazio Marucchi gave three lectures, before the School and about twenty invited guests, on the history and peculiarities of Roman catacombs, and then spent one morning with the students in the catacomb of St. Domitilla, and another in that of St. Priscilla. The course was greatly enjoyed, and I was much gratified to find that our students had very little difficulty in understanding lectures in Italian. Professor Marucchi was not only very generous of his time at these exercises, but he also repeatedly invited members of the School to attend his lectures before other organizations in other catacombs.

Early in March, Cavaliere Camillo Serafini — recently appointed Director of the Vatican numismatic collection — spent three mornings with the School in the Vatican cabinet, lecturing on the history of money and coins among the ancient Romans, and illustrating his points from the great wealth of the Vatican collection. Signor Serafini's intimate and sympathetic knowledge of his subject and his exceptionally attractive qualities as a lecturer and gentleman were thoroughly enjoyed and appreciated. I greatly regretted that it was not feasible to give much more time to this very valuable department of archaeology. As a partial compensation, the Director put the entire Vatican collection at the service of any who desired to continue the study privately.

At Professor Norton's suggestion, it was decided to try the experiment of having single lectures from eminent specialists residing in Rome. In accordance with this plan, I invited Signori Barnabei, Boni, Borsari, and Lanciani to lecture, and all but the first mentioned found it possible to consent. Professor

Lanciani spoke, in English, January 19, on the recent work in the Forum. Over fifty invited guests were present. At the close of the lecture the meeting became a social one, and the occasion seemed to me advantageous to the students and to the School. It was expected that the other scholars would lecture after the return of the School from Pompeii, but the unusual pressure of their work for the government and the difficulty of arranging convenient hours made us very reluctantly suspend the further carrying out of the plan. I am convinced that such a course might easily be made of great service to the students. It might also be feasible to have addresses in a similar way from scholars of other countries who happen to be sojourning in Rome.

At the first session of the year, I urged upon the students their privilege and their duty to make themselves familiar with the history and destiny of as many classical sites as possible near Rome, and to visit the localities themselves. With this end in view, Saturday was kept free from any formal exercises. Most of the students, with one or more of the instructors, thus went, among other places, to Veii, Corneto, Orvieto, Palestrina, Tusculum, Hadrian's Villa, Porto d' Anzio, Ostia, and the Appian Way as far as Albano. I myself, with the School, spent a day in Ostia, an afternoon in investigating the site and remains of Tusculum, a day in Tivoli and among the Sabine Mountains, with particular reference to the associations of that district with Horace and his poetry, and two days among the Alban Mountains and towns, passing the night in the ancient monastery on the site of the temple of Jupiter Latiaris, at the summit of the Alban Mount. On the trip to Ostia, Professor Luigi Borsari, whose *Topografia di Roma antica* was in constant use in the School, was our guest and guide. Through his generous courtesy, the government building and servants at Ostia were put at our disposal for the day, and added greatly to our comfort and enjoyment. It was a very delightful archaeological *giro* and picnic.

A very interesting and valuable experience of the year was in connection with the excavations and reconstructions that

have been going forward in the Roman Forum since October, 1898. This extremely delicate and important work was urged upon the Italian government by the government officer and architect, Cav. Giacomo Boni, and he was placed in charge of it. By frequent calls at the home of the School, he made the personal acquaintance of all its members, and stinted neither time nor learning in repeatedly allowing them to interview him in the midst of his very successful labors. I consider it one of the very best incidents of the year that our students had the opportunity of coming into almost intimate personal as well as professional relations with two such thorough and modest scholars and fine Italian gentlemen as Signori Boni and Borsari.

Early in January, thinking that the Italian government might consent to relax its unwillingness that the foreign schools of archaeology carry on excavations, I had an interview with Signor Baccelli, Minister of Public Instruction. He listened graciously to what I said of the character of our School, of the keen interest which America and all nations feel in the wonderful story of Rome, and of our ambition to add something, by excavations, to the world's knowledge of that story; but he was non-committal in regard to my petition, and would go no further than refer me to Commendatore Barnabei, Director General of Antiquities. In a subsequent interview with Signor Barnabei, I had to abandon all hope of our being allowed, under the present administration, to excavate in or near Rome. It is a matter of great regret that the government of Italy is unwilling that foreign scientific bodies should, under proper conditions, be allowed to coöperate in the very important work of bringing ancient Rome to our larger and closer appreciation. The life of the Eternal City has in so many ways affected modern civilization that it is not simply of Italian, but of world-wide, interest and importance that our knowledge of that life be enriched and perfected in all reasonable ways and with all reasonable despatch.

In reply to my request made early in the School year Dr. Dörpfeld, of Athens, assured me that our students would be

cordially welcomed if they desired to accompany him and the members of the German School in one or both of his archaeological excursions in Greece in the spring, provided that their decision be made known to him at an early date. But as Professor Norton had spent two years in study and travel in Greece and had conducted our students there last year with distinct success, as some members of the School had expressed their preference that he go with them this year, as there would be obvious advantages and greater independence in shaping the work and movements according to the requirements of our small number and in the use of English for definite instruction, and as women could go with Dr. Dörpfeld through only a part of his trips, it seemed to me altogether best that we avail ourselves of Mr. Norton's willingness to repeat in substance what he had done the year before. He started accordingly early in March with one Fellow, Mr. Clark, for Athens, *via* Venice, Vienna, Budapesth, Constantinople, and Troy. A fortnight later the other Fellows, Messrs. Bishop and Showerman, and Misses Jones and Wheeler, joined the other two in Athens. It was fortunate that the plan of going with the German School had been abandoned, as three of our number were quite indisposed for several days. But all were able under Mr. Norton's guidance to see Athens and several places in Attica and Peloponnesus.

While the School was thus in Greece I spent a little over a fortnight at Arpino, Monte Cassino, and in Sicily with my family and Mrs. Professor Norton. Professor Merrill was with us at Monte Cassino and for a part of the time in Sicily.

By previous arrangement our entire community met May 8 in Pompeii, where Professor Mau, on the following morning, began his lectures on the art and other remains of that city. Dr. Mau spent six hours a day with the School for five days in Pompeii — except for a half day's excursion to Bosco Reale, and the same time on May 15 in the museum at Naples. Four members of the American School in Athens and Professors Buck and Capps, of the University of Chicago, attended this course, and it was because of the preference of these very welcome

guests that Professor Mau spoke in German rather than in Italian. It was a very great privilege to hear and be associated with this distinguished scholar who has given very much of his time for more than a quarter of a century to the study of Pompeii. As our School becomes better organized it will perhaps be as well, as it would of course be more economical, that one of our own number give a part of the instruction in Pompeii, *e.g.* on the history, topography, and general survey of the city. It would also, in my judgment, be a distinct gain if, in connection with the work at Pompeii, two or three days be spent at other points on the Bay of Naples.

As but \$200 were appropriated in May, 1898, for the library, and as it appeared that nearly if not all that amount would be required for continuing the School's journals and serials and for necessary binding, not many books were purchased last year. Had I known earlier in the School year that our financial condition was much less difficult than I had supposed it to be, such rigid economy as I felt it my duty to practise even with regard to the library would not have been necessary. The increased appropriation for the library was made so late in the year that it seemed best to leave the use of the increase to my successor. It is earnestly hoped that in the near future a substantial addition can be made to our library and other appliances for study and instruction. We can probably continue to supplement the deficiencies of our own collections by using the German and other libraries in Rome; but such a policy, if continued very far, is both inconvenient and undignified. However, by the timely generosity of several friends the library was considerably enriched. Among copies of their own books sent by the authors may be mentioned Signor Beltrami's valuable work on *The Pantheon* and Professor E. C. Richardson's *Bibliographical Synopsis of the Ante-Nicene Fathers*. Signor Baccelli, Minister of Public Instruction, sent certain publications of the Lincei Academy. Miss Jones, a pupil of the School, and Miss A. M. Stetson, of Bangor, Me., who was a guest of the School in Pompeii, Naples, and Rome, learning

that no tuition fees were paid, made handsome contributions for the library. Miss Edgcombe Edwardes, of Rome, at whose invitation the Director lectured in March for the benefit of the Victoria Home, very generously turned over to the School a large part of the proceeds of the lecture. Dr. Edmonston Charles, of Rome, who has repeatedly been a liberal friend of the School, made a gift of several books and photographs. Mr. Horace White, of New York City, ascertaining during a visit to the School in March that it did not own a copy of Sophocles asked what other desirable Greek books were lacking. A list of about one hundred and twenty-five volumes was promptly made out and handed to Mr. White, and with splendid munificence he sent his check for the purchase and binding of the entire number. It is an exquisite and grateful pleasure to record these gifts from those who have seen something of the work which the School is trying to do. Mr. Bishop's experience as assistant Librarian of the Garrett Biblical Institute was of much service in the intelligent care of our books.

The official courtesies which the School has heretofore had were continued through the year. The Italian Ministry of Public Instruction, through Commendatore Barnabei, granted for all our members free admission to the national galleries, museums, and monuments, throughout the kingdom. Monsignor della Volpe, Major-domo of Leo XIII, for six months opened gratuitously to us the collections of the Vatican and the Lateran. Father Ehrle, Prefect of the Vatican library, was extremely generous and helpful in facilitating work among the Vatican manuscripts, not only for members of the School, but also for such American scholars as I had occasion to commend to him. General Draper, American Ambassador, Mr. de Castro, American Consul-General, and Mgr. O'Connell, Rector of the American College, repeatedly expressed their interest in the welfare of the School, and their desire to be of service to it. Professors Petersen and Hülsen, of the German Institute, invited our students to attend their exercises, and to make free use of their magnificent library. M. l'Abbé Duchesne, Director of the

French School, more than once reminded me that the books and collections of that School were at the service of our own.

A considerable number of American and English scholars, temporarily in Rome, visited the School, made use of its library, and had the assistance of the Director in gaining access to the Vatican and other collections.

Desirous of doing something for the domestic and social influences of the members of the School, the Director and his family were regularly at home for them on Sunday evenings. The students also assisted at the informal afternoon receptions, given fortnightly, in the parlors of the villa. For these gatherings a somewhat successful effort was made to bring our young men and women into personal relations, not only with agreeable and stimulating ladies and gentlemen residing and sojourning in Rome, but also with scholars of distinction of different nationalities.

It gives me sincere pleasure to testify to the intelligent zeal and commendable progress with which, as a rule, our students did the allotted work, and availed themselves of the many and great privileges of the School and of residence in Rome. I shall be keenly disappointed if the life of each one of them is not to be more rich and happy and useful because of the experience. Though disappointed that the number of regular students was so small, I was both fortunate and thankful for the abundant evidence of their excellent attainments and admirable spirit.

The special work of the Fellows has been as follows:

Mr. Bishop, the Fellow in Christian Archaeology, made somewhat extensive studies in several of the catacombs with the assistance of Professor Marucchi and other scholars. Under Professor Merrill's oversight he spent considerable time in the Vatican library, first, in a general way, on dated Greek manuscripts of various ages, and, second, on the "catena" manuscripts of Macarius Chrysocephalus on the Gospel of Luke. He thinks he has found some unpublished fragments of patristic literature. Toward the close of the year he took up more exclusively,

as the basis for a paper, a classification of the mosaics in Roman churches down to about 900 A.D., with reference to the subjects depicted and to the position of these representations in the churches.

Mr. Clark had spent several weeks of the summer of 1898 in Munich with Dr. Ludwig Traube, the eminent palaeographer and editor of "Mediaeval Latin Literature" in Müller's *Handbuch*. At Dr. Traube's suggestion he made a careful study of the Vatican Merovingian manuscript of the seventh or eighth century of the so-called Pseudo-Galen. This work is an encyclopaedic pharmacopoeia, especially botanical, of which no edition has appeared since the middle of the seventeenth century. Its peculiar Latin makes it of exceptional philological interest and importance. Mr. Clark collated other manuscripts of this author at Monte Cassino and in Lucca. In collaboration with Dr. Stadler, of Bavaria, he is to bring out a new edition of this work. Mr. Clark left Rome June 14 to do palaeographical work in several libraries in Northern Italy. At Ivrea he collated forty or fifty passages in the *Codex Theodosianus* for Professor Theodor Mommsen, and received the warm commendation of that eminent authority for the quality of his work. At Verona he was the first to discover that a certain manuscript, in a ninth or tenth century hand, is a palimpsest, though he and the librarian were able to decipher only detached words in the lower writing. Also at Verona he had the very great good fortune to discover several hitherto unsuspected fragments of the *Itala*, or earliest known Latin version of the Scriptures. This important discovery cannot fail, in its published form, to be of great interest to theologians and philologists alike. During the coming year Mr. Clark is to continue his studies in different parts of Europe as a Fellow of Yale University, and it is confidently hoped that the brilliant promise and achievement of his first year abroad will be continued through the second. He has already done some preliminary work with reference to a much needed critical and annotated edition of Ammianus Marcellinus.

Mr. Showerman, with his pronounced literary tastes, through

the year read a great deal in the Latin and Greek authors, with particular reference to local and other associations with Rome and its vicinity. He also made some minute and independent topographical studies. After repeated consultation with the Director he decided to make his special work a study of the introduction into Rome of the worship of Cybele and of the characteristics and life of that cult. With quite unusual application he has made himself familiar with the widely scattered literature of his subject, and has given much attention to the light which may be gained from inscriptions, coins, and sculpture. I feel that the results of his work will be a substantial addition to our knowledge of this worship, which constituted an important turning-point in the development and application of religious ideas in Rome. To those who know Mr. Showerman it is cause for congratulation that he is to hold his Fellowship in the School for another year.

In my colleagues the students have had abundant helpfulness and inspiration, and I have had cordial and intelligent coöperation. Professor Merrill deserves the especial thanks of all for having given, without material compensation, so much of his valuable time and strength to formal instruction and suggestion, and for having promoted, in many ways, the good of our little community. Professor Norton's great familiarity with Rome and his experience as a teacher in the School the previous year were of very great and varied service to us all, and I can sincerely and hopefully congratulate all the friends of the School on his promotion to the directorship.

TRACY PECK, *Director.*

YALE UNIVERSITY,
October, 1899.

